

ROYAL COLLEGE
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Gillian Ashby

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The Union consists of past and present pupils, the Officers of the College and others invited by the Committee to become Members. Its principal object is to strengthen the bond between present and former pupils of the College. Activities include an Annual 'At Home' at the College in the summer, and an Annual General Meeting in the Autumn Term.

Subscription £1 1s. 0d. per annum, except Members residing outside the British Isles, who pay 10s. 6d. The financial year commences on September 1.

The Union Office (Room 45) is open for business and enquiries on Tuesday and Friday afternoons from 2 pm to 4.30 pm.

The RCM Magazine (issued once a term) is included in the annual subscription.

A Loan Fund is available for the benefit of Union Members only.

Members will receive a copy of the new Address List with this number of the Magazine. This is as up-to-date as possible. From time to time we have communications returned to us marked 'Gone away' and we are not always successful in tracing these members. Please keep us informed about any changes.

Students in the Junior Department will be admitted to membership of the Union from September next. For an annual subscription of 10s. 6d. they will receive three numbers of the Magazine and will be entitled to wear a specially designed badge of light blue and gold incorporating the Union crest and the letters RCM-J.D., and a scarf in the same colours.

We hope that the leavers will continue membership of the Union. The subscription for past-student members is one guinea a year (10s. 6d. if resident overseas) and for life membership £10. The Union Office is open on Tuesday and Friday afternoon during the term.

SYLVIA LATHAM

THE R·C·M MAGAZINE

A JOURNAL FOR PAST AND PRESENT STUDENTS AND FRIENDS OF
THE ROYAL COLLEGE OF MUSIC, LONDON, AND OFFICIAL JOURNAL
OF THE R.C.M. UNION



'The Letter killeth, but the Spirit giveth Life'

VOLUME LXIII No 2
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THE R·C·M MAGAZINE

FOUNDED 1904

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*Present Students

Subscribers to the Magazine alone pay 10s. 6d. a year, post free. Single copies 3s. 6d, post free from RCM Union Office, Royal College of Music, Prince Consort Road, London, SW7.

Editorial

EDWIN BENBOW

The tragic sudden death of Edwin Benbow was a great shock to us all. Among his many accomplishments and activities the Editorship of this Magazine from 1954 to 1959 and his many contributions to its pages were not a small part of his service to College. The Jubilee Number of 1954 (Vol. L, No 3) and the Vaughan Williams Number of 1959 (Vol. LV, No 1) will be valued for many years to come, the latter having had probably the largest circulation of any number of this Magazine.

He regularly attended meetings of the Magazine Committee and his help, collaboration, advice and friendship will be sadly missed.

Students

A few years back a section of the *Magazine* was devoted to student news and contributions under the editorship of John Stenhouse. This feature unfortunately lapsed for a time although contributions from individual students have continued to be received and welcomed. The Students' Association has, however, chosen Philip Taylor to edit the students' section of this Magazine and he has been able to assemble reports, programmes, and contributions, some of which were originally intended for the students' own paper 'The Stave.'

Among the many enterprises of the students, special mention should be made of the enthralling lantern lecture given by David Fanshawe—with highly original musical illustrations of his own composing—on the Near East; the excellent performance of 'Carmina Burana'—particularly the bright tone and lively rhythm of the chorus—and the initiative of the Contemporary Music Society in arranging the first London performance of Goehr's Piano Trio, played by the Boise Trio.

Junior Department

In September the Junior Department will be recognized as an integral part of College by the Union, and the pupils will be able to become Junior members of the RCM Union. We welcome them as members, as readers of this Magazine and also, we hope, as potential contributors of magazine material.

Instruments

Recent developments in College include a chamber organ in memory of Henry G. Ley, now being built in the Recital Room, two new harpsichords on order, and the equipping of an electronics department under the direction of Tristram Cary.

Departures

At the end of this term John Churchill will be leaving to take up the appointment of Professor at Carleton University, Ottawa. His departure will be greatly regretted by his many friends at the College, at St Martin-in-the-Fields, and by all those whom he has met in his Festival work. We wish him and his wife Jean, also ex-Collegian, and their young family every happiness and success in their new environment.

Best wishes also to Edward Norman, appointed Organist of the First Baptist Church, Halifax, Nova Scotia, and Music Critic for the Halifax Herald.

The Royal Academy of Music Magazine

This lively publication is available at present only to a select few (e.g., the Editor of the *RCM Magazine*) apart from the RAM Club members. Last year the RAM commemorated the centenary of the election of one of their greatest Principals, William Sterndale Bennett. Like so many nineteenth century British musicians, his achievements are easily—and generally—underestimated nowadays. Born in 1816, a friend of Mendelssohn and Schumann at the age of 20, conductor of the first performance in England of Bach's 'St Matthew Passion' in 1854, Professor of Music at Cambridge (unpaid) 1856, Principal of the RAM in 1866 (salary £150 per annum), it is salutary to note that 'in 1848 . . . he taught the piano for 1,632 hours, not counting the classes that he regularly took at Queen's College, Harley Street. On the days when Bennett taught at Brighton a policeman on his beat rang the doorbell in Charlotte Street at 4 a.m. and continued to ring it until Bennett acknowledged the signal from his bedroom window. He drove to London Bridge to catch the 6 a.m. train, taught for nine hours, and got back home not much before midnight. 'I am very busy,' he wrote

at this time, 'I wake early in the morning and have to begin the day immediately, and only wish for evening to come as quickly as possible, and then we are fatigued and wish to go to rest again.' If his compositions have not nowadays their former appeal, it is possible that they are unduly neglected, and, as Sir Thomas Armstrong remarked, 'if a country gets the artists that it deserves, Bennett was by any standards a much better composer than the England of the 1830's had any right to expect. Moreover, his devoted and self-effacing work may have done more for the music of his country than he was ever aware of, not least by bringing an isolated musical community into closer touch with the mainland of music; his influence made it easier for the natural talent of our countrymen, which was not lacking even in those lean years, to find an outlet. If, today, we find the music of more than a few English composers in every part of the world, we have to thank Sterndale Bennett to no small extent, together with others who made possible the break-through that was so soon to come.'

Sir Thomas is not, however, only concerned with justice for the past. At the RAM Prize-giving he said: 'I hope that we may see within the not distant future a new attitude towards higher education in music in our country. If music is to take its place in the national life in the wide sense, our music schools ought to become independent institutions of university status, and should be given a recognition in the educational world which coincides with their international reputation. One of the side-effects of the educational advances made during recent years, of which we are all justifiably proud, is that for a large number of people a university education has become not merely an educational goal but also a social status symbol which often leads to short-sighted decisions about the best interests of a pupil. There are many boys and girls who would be happier and better educated if they went to some other institution rather than a university, and it is very questionable whether the university curriculum is the best one for a boy or girl whose talents lie in an artistic direction. What is important, however, is that schoolmasters and parents should realize that to select some other form of advanced education in preference to a university may be not a sign of failure but the wisest and most realistic decision.'

Recent retirements from the teaching staff of the RAM include two ex-RCM students, John Pauer and Cedric Sharpe. Collegians, with Academicians, will wish them well in their retirement.

Winston Churchill Travelling Fellowship

Mary Remnant, who, since leaving College, has taken an Honours Degree at Oxford with Mediaeval Music as the special subject—and also founded the Dunstable Consort, has recently been awarded a Winston Churchill Travelling Fellowship for research into mediaeval instruments in Spain, France, Hungary, Czechoslovakia, Austria, Yugoslavia, Italy and Germany.

Chung Chi College

Miss Bing Lee's many friends will be very pleased to know that she has recently been appointed Lecturer in Music at Chung Chi College, the Chinese University of Hong Kong.

From: Das Land Mit Musik!

'Since I have been here, I have begun to realize just how good the RCM is. The whole of the Hochschule could virtually be fitted into the Concert Hall at College. Still, the individual teaching I have is very good. I do conducting with the General-Musikdirektor of the town who is a right live wire if ever there was one.

'The standard here is very much lower than at the RCM so I find myself one of the best instead of the worst, and consequently getting plenty of work. Opportunities, however, for increasing my operatic repertoire are non-existent.

'Still, I have a couple of broadcasts coming off on the Radio, accompanying Falla and Duparc. (No-one here has ever heard of the latter.)

'The town is as dead as mutton—in every sense. The opera is mediocre. The productions (except, of course, Wagner) bad and the singers have no idea how to act. Dennis Arundell would have a fit. Lionel Fawcett stopped by for a week in December en route for Schwäbisch Hall . . . It was a change for me to be able to have a sensible conversation—in English! (Part of a letter from an ex-student.)

James Friskin

We regret to report the death of James Friskin. Tributes to him will appear in the next issue.

Careers for Performers*

by G. WALLACE WOODWORTH

The musical transaction is unique in the creative world. It involves both composer and performer. A painting, a cathedral, a statue, a poem, or a novel needs no re-creator to come between the creator and the observer. Only the drama and the dance resemble music in demanding a performance, and even the drama comes to life in a silent reading without action.

The performer is not the equal of the composer, in a hierarchy of absolute values, but he is equally indispensable. The listener, for whom beyond all argument the score was written, confronts it only through the interpreter. Performance is a high calling. It is no wonder that the young person considering a career in music thinks first of performance. To be a musician is to be a performer.

In the mysterious economy of the talents, the gift to perform, to sing and to play, has been scattered with incredible prodigality over the human race. In relative terms, composers are few, performers legion. If one counts only the native gift of a pleasing and powerful voice, or a lightning dexterity of the fingers, nature has lavished her bounty with reckless abandon.

Here is the crux of the problem of careers in music. I should like to approach this problem, not as a statistical abstraction, but in the most personal and intimate terms, for it touches the very lives of human beings. It embraces golden opportunities, fabulous successes, and the bitterest personal tragedies. The grim realities of success and failure have rarely been faced either by musicians or by those eager to champion the art of music and to help young people.

Whether, as in the gospel parable, there be ten talents, or five, or one, has been the preoccupation of musicians and public to an exaggerated degree. There has been too much reliance on types of mechanical testing and on the contest system to determine in any given case the number and nature of the talents. There has been a blind faith that the ten-talent man could be positively identified by a battery of tests or by the ordeal of competition and that once located, he would, *ipso facto*, soar to the zenith as an artist.

We hear a great deal about 'the gifted child'. Ominous words! The gifted child may turn out to be a twentieth-century Beethoven or the most brilliant pianist of his generation. The alternative is equally clear: he may attain neither of these ends, nor any other fame or status. The high ratio of failure to success is tragic, and the tragedies are personal, each one peculiar and solitary.

The vast reservoir which feeds these two streams of success and failure is simply the human reservoir of a deep personal love of music, plus some gift for it. The gift may be in singing or playing or composing. It often manifests itself very early. Parents are amazed. The earliest teachers feel that they have in their hands something precious, a gifted child, possibly a Mozart. The boy or girl feels irresistibly drawn to music. He says, 'That is the life for me; I can't be happy anywhere else.' Orpheus and Apollo and Saint Cecilia beckon him on to a rich and happy life in music.

But where? And how? My own observation is that nine times out of ten—no, ninety-nine times out of a hundred—the family and the teacher closest to the young prodigy are aware of only two milestones on the long, long road to success: the situation they are now in, where talent has clearly manifested itself at an early age; and the ultimate goal, the stage of Covent Garden, or the conductor's stand at the Royal Festival Hall, or the piano bench beside the keyboard of a ten-foot concert grand with the top up and the floodlights concentrated on the single figure in the centre of the stage. These positions in the spotlight are the goals, conscious or unconscious, of thousands and thousands of children and their parents and their teachers. Conservatories and colleges are full of young men and women who cherish the same vision of the future. The fading of that dream, sometimes gradual, sometimes shattered at one stroke, is one of the catastrophes of life.

It is my belief that there are factors in the present organization of the musical world which exaggerate the evils of the situation and which ought to be eradicated

*This article is adapted from Chapter 6 of Mr Woodworth's book, *The World of Music*, with permission of the publisher, The Harvard University Press.

And it is my belief that there are now for the first time a large number of alternative careers in music which can offer just as happy a life for the gifted.

It is the experience of every musician, I suppose, to be asked to listen to a young pianist or violinist or flute player or singer and to be faced with those simple, terrifying questions: 'Does my child have talent? Should he go into music?' Of course there is talent there—one talent, or five, or ten—but the real question is: *where* in music?

Let us assume that the talented child and his parents decide that he shall 'go into music.' In elementary and secondary school he continues his studies in singing or playing with a good or not-so-good teacher, a wise or not-so-wise mentor and guide. Then comes the choice between university and conservatory; if he is a brilliant performer he will undoubtedly choose the conservatory, though some young people looking forward to careers as performing artists feel that a liberal college education is a wise thing and find a way to continue professional study along with college work.

By the age of eighteen to twenty many of the young geniuses have faded out and become ordinary citizens, but even at this age there remain thousands of young people beckoned on by the lure and the glamour of a virtuoso career. Already in college or conservatory there are prizes and awards, made on the basis of competition, with the unquestioned assumption that competition will reveal the *best* pianist or the *most* gifted singer or the *most* promising composer.

If the brilliant young performer—and there are thousands the country over—remains at the top through conservatory or college, then comes the decade of the twenties—twenty-one to thirty—and here he enters the world of the more glittering prizes. These prizes, like those in college and conservatory, are awarded to Mr A who is judged to be positively better than Mr B, and to Miss X, who is, by some incontrovertible standard of measurement, significantly more gifted than Miss Y.

In the United States, the apparatus of contests, prizes, front-page publicity for the winners, and never a mention of the losers, pervades our musical life. In addition to state and regional contests at the secondary level, there are more glamorous contests.

'The eight finalists chosen to participate in the "Musical Talent in Our Schools" broadcasts, sponsored jointly by the *New York Times* and radio station WQXR, will be heard in four weekly programmes.

The young musicians were selected by auditions from more than 150 competing students from public, private and parochial high schools of the metropolitan area. After preliminary auditions, students with exceptional ability were heard in the finals by a panel of judges comprising Artur Schnabel, Rudolf Serkin, Isaac Stern, Leonard Rose and Abram Chasins'.

Imagine the scene: eight young finalists, interviewed over radio and television and playing in an atmosphere electric with the presence of world-famous artists. Undoubtedly everyone was moved by the most sincere desire to help young musicians, but did they ever try to estimate the effect of this sort of summitry on a sixteen-year-old winner and, more important, on the sixteen-year-old losers?

Two things are wrong with our highly publicised programmes for the assistance of talented musicians and our reliance on contests as the operating basis for the awards:

the winner gets too much;

the loser suffers a drastic curtailment of opportunities.

The winner, proclaimed with the overemphasis so characteristic of modern techniques of promotion and advertising, is catapulted into the star system. The losers, many of them highly gifted, confront the sum of human misfortune. The dreams of years of preparation come shattering down about their heads. Without the prestige and the seal of the contest winner, concert managers refuse to book a young singer or player, and promising careers come to an abrupt end.

The teacher who gives extravagant encouragement to a talented boy or girl of ten and the doting parents of such a child should contemplate the risks of failure, or what is adjudged failure, in the cruel world of musical competition. The element of chance is more often than not the supreme arbiter. The winner happened to be in the right place at the right time, and he had undoubted nerve, drive, flair and the innate ability to seize the advantage. The losers, in far too many competitions were plain unlucky.

In Wagner's *Die Meistersinger*, Beckmesser personifies one of the inevitable defects of the contest in art. Whether a thousand years ago or today a competition cannot be set up without regulations and the paraphernalia of the rule book. This is a fundamental misunderstanding of the nature of art. To award so many points for

this and so many points for that implies a compartmentalization of performance in art which is not realistic. I have served on juries for vocal contests at which I was asked to observe strictly the allotment of percentages for breath control, head resonance, *bel canto*, intonation, diction, dramatic power, poise, personality, and projection. I was asked to add them all up and award the prize to the contestant who had the highest score, even though his nearest rival was one point below. I confess I found myself going back over the separate areas of evaluation and making alterations in the points awarded until I could get the total 'to come out right', because you cannot arbitrarily divide the whole man, the true artist, into a series of fractions at 10 per cent apiece. In *Die Meistersinger*, Walther won the hand of Eva because of all the judges, only Beckmesser insisted on the rules, and he was a fool.

I have sat on panels where the judges found it impossible to agree. Evaluation in art is a highly subjective business. Judges are not machines but personalities. Yet we had to agree; so the winner became winner, not from any absolute scientific demonstration of his superiority but as a result of compromises between the judges. This is a pretty unstable and unreliable method of picking a first prize, and it renders all the more heartbreaking those failures who go away from the competition either rebellious or crushed by a sense of their own inadequacies.

Reporting on the second Leeds Triennial International Piano Competition last autumn, both *The Guardian* and *The Times* commented on the hazards of such contests. *The Times*: 'For the international jury it was a well-nigh impossible task to reach agreement, but after strong internal dissent which delayed announcements for the best part of two hours, the first prize . . .' *The Guardian*: 'The problems for the jury arose early on. How was one to weigh the tough, virile playing of Aleksei Nasedkin, aged 24, in the first movement of Tchaikovsky's No. 1, against the less effortful and more softly brilliant performance by Jean Rodolphe Kars, an Austrian five years his junior, in the following two movements?'

Professor Schröter, Director of the Conservatory at Cologne, speaking at the Congress of European Conservatories held at the Royal College in October 1966, spoke of the young pianist who finishes his conservatory training: 'Generally he embarks on a tour of the ever increasing number of international competitions, where "Piano" is a regular item on the programme, in order to try his luck there. This year alone I have served three times on the adjudicating panel of such competitions . . . On each occasion about forty pianists from different countries entered, but only a few received an award—and even for the award winners there is still no guarantee of engagements and advancement, although it cannot be disputed that such an award, and really I suppose only if it is the *first* prize, can considerably ease advancement.'

I am convinced that contests do more harm than good. Yet they are here to stay, and the most we can hope for is some downgrading of their tyranny over the professional world of playing and singing. The contest system and the star system are inextricably woven together, and both are wrong. If we could get away from the star system in opera and on the concert stage we would do away largely with the abuses and the evils of the contests, because there would be more room for more careers for more artists.

The controlling fact is that there are far too many gifted children ever to become top-ranking performers in the presently organized concert or operatic world. To aim for the summit is perfectly natural for the ardent youth, but it is disastrously unrealistic. What is most tragic is that these young people want to be in music because they love it. Many are attracted by fame and fortune, but way down deep it is the love of music that makes them want to spend their lives at it.

They can. This is the new phenomenon of our age, not yet widely recognized, especially in our conservatories. The strategy for our time is to downgrade the emphasis on the summit and to upgrade the importance of music practitioners in a wide spectrum of careers. There are not only performers, conductors, composers, but also scholars, scientists, librarians, radio and television engineers, programme directors, critics, managers, teachers and teachers of teachers. I make no distinction of value, no hierarchy of happiness between the first and the last. All may be equally devoted to and moved by beauty.

Consider the vast field of radio, television and recording. The music director at a recording session, who sits at the dials with the score before him, is a more powerful

figure, at that moment, than the conductor on the stage. He needs not only scientific craftsmanship, but impeccable taste in music, and a vast knowledge of history, style, structure, texture and orchestration. The producer of symphony broadcasts and television shows must be a man with scientific know-how and also the most sensitive musicianship. The programme director serves as the mediator, the guiding intelligence between the vast store of music literature and the public.

One of the older careers, and yet hardly a half-century old in the United States, is that of music librarian. There are hundreds of special music librarians in the country. Music rooms and record collections have been added to public libraries. College and conservatory music libraries are continually increasing their staffs. The New York Public Library and the Library of Congress contain music divisions with a variety of experts on subjects as varied as medieval paleography, folksong archives, and contemporary recordings on tape—the material for a future history of music in the twentieth century. Research in electronics and acoustics or manuscripts and codices offers examples of other professional activities in music.

The music publishing business requires scholarship of a high order and expert knowledge in a variety of fields, as do journalism and criticism. Museum work in music embraces two areas: the care and preservation of ancient instruments and musical manuscripts, demanding expert curators; and the direction of music education departments which are on the increase in the States. Curators, librarians, and journalists are not primarily performers; yet men and women follow such careers because they love music and want to devote their lives to it.

The oldest and the most honourable of all careers in music is that of the teacher. To the young performer, this may seem at first a second-rate alternative to his dream of the concert stage. If he persists in this self-pity his life will be grim and his teaching ineffective. But the testimony of thousands of teachers in school, college, or conservatory refutes him. There are great rewards and human satisfactions in teaching; and his background of vocal or instrumental study, carried to a high standard, will always be a prime asset to the teacher. The concert stage is overcrowded. Teachers are in short supply. Whether in kindergarten or college, school or conservatory, the teacher of music has the inestimable privilege of working with people and with the raw materials of beauty in his chosen art.

Possibly the happiest of all teachers is he who works with amateurs. I must end this paper with a personal word about the field which I know best, conducting large student choruses and teaching non-musicians in college and outside. Our epoch, beyond all others in the history of music, is the age of the amateur, and not only the amateur maker of music, but, in countless numbers, the amateur listener to music. Never before have the interested and gifted non-professionals so far outnumbered the specialists.

For thousands of these people music is not just music. In 'Science and the Modern World' Whitehead said: 'The fertilization of the soul is the reason for the necessity of art . . . Great art is more than transient refreshment. It justifies itself both by its immediate enjoyment but also by its discipline of the inmost being. Its discipline is not distinct from enjoyment but by reason of it.' The paradox of discipline and enjoyment is a parable for life as well as for art. It characterizes all the best teaching in the United States and I suspect we learned it in some mysterious way mostly from you—from Vaughan Williams, Holst, Allen, Tovey and others. Within a single fortnight this spring I saw three examples of the amateur spirit at its best, under expert professional direction—the Gregynog Choir made up of twenty or thirty singers, mainly workers on the Davies estate at Gregynog; the Leith Hill Festival performance of the St. Matthew Passion, with some three hundred singers drawn from neighbouring town choirs and schools; and the Play of Daniel done at Dorchester Abbey by fifty boys from Wallingford School.

In each case, the communicative power of the music itself had entered the lives of the participants, and their amateur spirit had added a very special new dimension to the performance.

Happy the man who, though he may not scale the summit as a performer, can spend his life in other orbits of musical activity. He, too, can have the satisfaction and the joy of serving the art and those who love it.

Gwyneth Jones

by GRAHAM STEPHENS

No star has risen as brightly or as promisingly in the British operatic firmament during recent years as Gwyneth Jones, Covent Garden's young soprano from Monmouthshire. In March she makes her La Scala debut, as Leonora in *Il Trovatore*, which was also her first major role at the Royal Opera House. That, and a trip to Tokyo for *Don Carlos*, are the next landmarks in a career which has already taken her to Dallas (to sing Lady Macbeth), to New York (in a Carnegie Hall performance of Cherubini's *Medea*), and all over Germany and Austria in roles like the Leonoras in *Fidelio* and *Trovatore*.

Miss Jones's first job was as a secretary at a Pontypool steelworks. In the evenings she took singing lessons, and won a lot of prizes with her promising contralto. 'Yes, contralto: for it was as a contralto that she studied at the Royal College of Music and at Zürich, and took her first opera house job (also at Zürich).

But then it began to be clear that she was really a soprano. In 1963 she joined Covent Garden, as a mezzo; then she had to switch to soprano roles. It is because she found herself in the strange situation of being a soprano who knew only the contralto repertory that she had to learn so many roles so quickly—something like 15 in two-and-a-half years. I asked her if she thought she had undertaken too much. 'Not at all', she replied. 'I had to build up a repertory; now I've done so I'm only learning two new roles each season. Normally I do no more than two performances each week. And when I'm away I don't go sight-seeing, or to late parties; I sleep, and rest, and work quietly at the scores.'

In February Miss Jones will be singing in *Fidelio* at Covent Garden—the role in which she had her first great success there, when she appeared as a last-moment substitute. 'My favourite role', she said; 'it is a complete experience; it means more every time'. She has just sung it in Vienna and Berlin, and recently at Munich and Marseilles too. What, I asked, were her ambitions, and her more immediate plans?

'At the moment', she said, 'I'm working on Donna Anna, in *Don Giovanni*.' How did she see the character? 'A fascinating one; not cold or proud, but very strong-willed, and desperately in love with Don Ottavio. I want to do more Mozart,' she went on, 'but most of all to extend my Verdi repertory; both these should be a help with technique.' Which Verdi parts did she already sing? 'Well, Leonora in *Il Trovatore*, Lady Macbeth (which I've just been doing in Dallas), Amelia in *Ballo*, Elisabetta in *Don Carlos* (I'm doing that in Buenos Aires next June), and Desdemona. I'm doing Aïda for Covent Garden's new production in January 1968, and some time I'd dearly love to do the other Leonora, in *La forza del destino*. Perhaps Violetta, too.

'Then I want to sing some Puccini, which I've never done—Tosca, perhaps Butterfly, and eventually Turandot (though not for a long time yet). Norma is another part I'd love to do eventually; and I'm hoping for a chance to do *Medea* on the stage, probably in 1969.'

Had she any further Wagnerian plans? 'For the moment I want to confine myself to the earlier operas—Senta in the *Dutchman*, Elsa in *Lohengrin* (though I've had to refuse one opportunity to do that), Elisabeth in *Tannhäuser*—besides Sieglinde and Gutrune; but there's an exciting possibility of doing Eva in the Bayreuth centenary production of *Meistersinger*. Isolde and Brünnhilde lie marvellously well for my voice (I've been having a wonderful time looking them over at the opera house with Reginald Goodall) but I won't sing them for at least ten years.'

On producers and productions Miss Jones has decided views. 'Interpretation and character must come from inside the singer, and they must come from the music itself. The producer can tell you about movements and gestures, and can help to eliminate bad habits.' Her views on matters of production are conservative. 'I like the traditional, realistic style. I was very unhappy about the Covent Garden *Dutchman* . . . and on these slanting discs or steel rings the poor singer always feels afraid of losing balance, or falling into a hole, or something.'

Miss Jones freely acknowledges the help she has had from conductors—Giulini in *Trovatore*, and Solti in her Wagner parts, particularly. 'With a conductor who gives so much, as a person, you feel a strong contact; it's almost as if he's breathing with you.' She is very much aware of the criticisms made of her singing, especially about 'scooping';

attack is always a problem, she said, with a voice of her type and scale. She still has lessons, sometimes from her former teacher in Geneva, sometimes (particularly when working on a new Italian part) from Luigi Ricci in Rome.

Her rapid rise to fame has left Miss Jones utterly unspoilt. She remembers those early days in Wales: 'madrigals in Elizabethan costume—we thought we were the cat's whiskers!' And even now she sometimes finds time to sing for old-age pensioners, or suchlike events—she sang at a children's home in Dallas, and the night before I spoke to her had been delighting a responsive audience at Wormwood Scrubs with such music as 'O my beloved daddy,' 'One fine day,' and Welsh folk-songs.

Gwyneth Jones is certainly a richly-endowed young woman: not only with a splendid voice and the musicianship to support it, but also with the strong physique and good health that an international soprano needs in these strenuous jet-age days. And she has a striking appearance and a warm, attractive personality. We can expect much from her in years to come.

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Ringve

by RUTH DYSON

'We hope that during your visit to our Museum you will sit down whenever you feel inclined. We should like you to remember some pleasant things from your visit to Ringve, not just your tired legs'.

The opening sentence of the guide's commentary sums up the friendly and informal atmosphere of the Ringve Museum of Musical History. What it does not perhaps do, is to give any indication of the scope and variety of this quite exceptional collection of instruments, which is displayed with such taste and charm in an old country house near Trondheim, on the west coast of Norway.

The kindly invitation to 'sit down whenever you feel inclined' is particularly generous when you realize that the chairs (and indeed all the furnishings) are contemporary with the instruments, so that in the Mozart room one sits on a Rococo-style chair upholstered in silk brocade, in the Chopin room on a 'Biedermeier' sofa, and so on.

The Museum, in fact, is designed to give even the most ignorant visitor a sense of period, and the musical illustrations played by the guides at each stage of the official tour, are chosen so that they underline the chronological story very clearly. (The guides themselves, incidentally, are all young and attractive music students, with a virtuoso command of modern languages. Our own guide spoke fluent Norwegian, English, German and French, and was acquiring Italian.)

According to the printed notices, there is an official tour for English-speaking visitors at 9.30 am, and one for Norwegian visitors at 12.30. In actual fact, there is a series of invasions, one about every ten minutes or so, from every conceivable quarter of the globe, and the tactful control of these multi-lingual human streams is one of the most impressive achievements of the Museum authorities. Ringve is becoming enormously popular, and this year's visitors will number about 30,000 according to the latest count. To handle these numbers in quite a small building, so that no one is kept waiting and everyone sees and hears everything, requires considerable elasticity, and the guides practise all manner of amiable subterfuges.

During our own visit, we watched a party of excited American tourists, streaming out of the Beethoven room, collide almost head-on with a solemn bunch of German students, both parties on their way to the Chopin room. The fusion (or confusion) of the two was rather like a scene from an early Marx brothers film, but the guide had obviously dealt with this problem before. Neatly doubling back, he sidetracked the American party into the African room for a few moments, until the German commentary had been swiftly spoken and the relevant examples played. But scarcely was this crisis

averted when a gang of flaxen-haired Norwegian primary schoolchildren burst upon the scene, anxious only to 'have a go' at all the keyboard instruments within reach.

In point of fact all the visitors, irrespective of their musical abilities, *are* allowed to 'have a go' at the instruments, and this generous policy (like the 'tired legs' theory) is one of the first principles of the Museum.

The present Warden, Herr Jan Voigt, puts it this way: 'If you see a notice saying "Do not touch" your rebellious instincts are aroused at once. But if there is nothing to restrain you, you have no desire to cause any damage'. The purist would of course say that damage could be caused unintentionally, through ignorance, but Mr Voigt, with a disarming trust in human nature, maintains that the Museum has now been open for fifteen years, and so far nothing has been stolen or damaged.

This trustful policy stems from the founder of the whole enterprise, Fru Bachke, a Russian emigrée of dynamic personality, who inaugurated the Museum in 1948.

Her full name was Victoria Michailovna Bachke (née Rostin) and she was born in Moscow in 1898. In 1914 she left Russia and settled in Norway, which became her adopted country. In 1920 she married Christian Anker Bachke, the owner of Ringve farm, and it was their joint and cherished purpose to found a musical museum. Various setbacks delayed the project until after the second World War, and by this time Christian Bachke had died, and it was left to his widow to shoulder the responsibility alone.

In the space of fifteen years (she died in 1963) Victoria Bachke collected and organised her material. She had imagination, and a flair for discovering instruments in unlikely places. She had in fact a very good hunting ground in Norway itself, for since it is a country rather remote geographically and therefore not subject to the latest caprices of fashion, many people tended to hold onto their old instruments, and some of the greatest treasures in the collection came from private homes in Norway. The stories of how she acquired some of the exhibits are already beginning to weave themselves into a local legend, but there is nothing either legendary or parochial about the exhibits, which are genuine treasures, ranging over about eight hundred years of European instrument making, and even venturing into the realms of Asiatic and African music. These last are attractively displayed and demonstrated by tape recordings of the instruments played in the country of their origin by virtuoso players.

The only disadvantage is that the speed of the tour allows far too little time for the average European visitor to digest these new and exciting sounds, and he returns rather dizzily to the more familiar world of European instruments.

For the student of mediaeval music, there is a good representative collection of early Scandinavian instruments, including the Norwegian Langeleik (a kind of fretted zither) the Finnish Kantele (also a relation of the zither), and the Swedish Kiha, and, to represent a much later stage of Norwegian culture, the Hardanger fiddle with its four sympathetic strings. There is one fascinating link with the Celtic instruments of our own islands,—a little stone carved figure of a crwth player, from the 11th Century, originally found in Trondheim Cathedral. This mediaeval player may provide the answer to many of the scholars' problems on this instrument. He sits cross-legged at his instrument, spreading it horizontally across his knee, and grasping the bow with a straight forefinger, as though it were a pencil. The bow is drawn vertically up and down across the strings, while the left hand stops the strings, not with the fingertips but with the knuckles of the first joint. (There is—perhaps fortunately—no tape recording in the Museum to tell us what effect this technique produced on the listener!)

To me, the keyboard instruments were naturally of the greatest interest, and here one missed the catalogue that Mrs Bachke never had the time to compile. (I understand there is one in the making.)

The earliest exhibits in this category were two Italian triangular spinets, one 16th Century and contained in an outer wooden case (like our own Trasuntino in the Parry Room),—the other a rather more showy affair, from Bologna, dated 1684, with an elaborate system of ivory inlay on the sharps.

There were three 'anonymous' clavichords, one thought to be Flemish. It had a Flemish-style soundboard painted with delicate flowers in tempera, and an exquisitely carved rose-hole.

The only full-sized harpsichord in the collection is an elegant Watters (or Vater) double manual, dated 1737, and purchased from the French government, who previously had it displayed in the Hall of Mirrors at Versailles. It has the usual specification for its

period, 2 / 8, 1 / 4, with a buff stop and the usual French coupling system, but it has not, unfortunately, been very well restored.

The most striking exhibits of the Museum are undoubtedly the early 19th Century pianos. These are arranged in four rooms, broadly classified under the headings of four musical periods, Mozart room, Beethoven room, Chopin room, Grieg-Tchaikowsky room.

The Beethoven room houses a really delightful Clementi square (I think the only recognizable English-made piano in the collection). It must have been made about 1815, and has the fluted legs and elegantly painted nameboard that Clementi's pianos often possess. It has a single (damper) pedal, a refinement that the square pianos did not always have, and its absolute simplicity is a great contrast to the three German grand pianos that inhabit the same room. Each of these has a different range of 'stops' which are a most revealing indication of contemporary taste (though their connection with Beethoven is perhaps rather a slender one.)

One very ornate, empire-style instrument actually possessed a 'harpsichord stop'—a thin metal wire fixed across the striking face of the hammer to give a false brightness to the tone, very much after the style of the 'Honky-tonk' of to-day,—or rather, of yesterday. Some writers have considered that the 'Harpsichord stop' was a mere comic effect, designed to provoke laughter at the expense of the old-fashioned harpsichord, but the effect of this particular example was decidedly charming, especially when contrasted with the 'harp stop', which interposed a fringed strip of felt between the hammer and the string, and produced a hollow, muffled tone, quite unlike any of the sounds familiar to-day.

A fine Graf pianoforte of about 1830 (found quite recently in a private house in Norway) had no less than five separate stops, all in excellent working order, and all controlled by foot pedals radiating from a lyre-shaped pedal stand. Two of these 'stops' turned out to be our old friends the damper pedal and the *una corda*, the other three were all different devices for deadening the sound. One was the harp stop with its fringe of felt, the other two operated a wooden bar, leather faced on the under side, which could be applied to the bass strings at two different strengths,—applied lightly to the strings it produced a 'piano', applied more heavily it damped the sound still further and produced a *pianissimo*. It is obvious that at this period many makers still considered the piano as a modified harpsichord, and the normal way of varying the tone was by the use of stops.

To look at another aspect, the natural tone of the instrument was its 'forte', and all the stops, except the damper pedal, reduced the sound, so that the general dynamic level was very low.

The gradations of tone *quality*, however, were very marked, and all the sounds were completely different.

It was noticeable that the foot pedals controlling the stops were placed very close together, so that even a child's foot could depress two stops at once, if desired. (The pedals did not 'engage' like the pedals of a modern harpsichord, they had to be held down.)

Obviously, when the different stops were combined, there was quite a range of tonal possibilities. The reliance on stops for piano and *pianissimo* effects is all the more curious when one discovers from practical experience that these pianos are extremely unresponsive to the touch. Beyond a certain level of forte the tone becomes thin and unsatisfactory, but the lower tonal levels are infinitely varied and delightful. It seems as though, as Dr Rosamund Harding suggests, many people were still thinking of the piano as a kind of substitute for the orchestra.

The room devoted to Chopin contained of course examples of his two favourite makes of piano, Pleyel and Erard. He is said to have preferred the Pleyel in normal circumstances, but to have resorted to the Erard when exhausted or unwell. Certainly the touch of the Erard had an almost unnatural flimsiness, while the Pleyel, though delicate, had a welcome firmness under the fingers, and a surprising range of tone. In company with these two great makes of piano, there was also in the Chopin room a rather unusual grand, whose acquisition is one of the legends of Ringve.

Victoria Bachke, who never relaxed her vigilant search for new treasures, was returning from the centre of Trondheim one day when her car broke down, and she was obliged to 'thumb a ride' from the first available vehicle, which happened to be the

local fire engine. The local people all knew her well, and even called her by her Christian name, so it was not long before she was questioning the fireman about his home.

'Perhaps you have an instrument tucked away there somewhere?'

'No indeed, Victoria, we have nothing of that kind in *my* home,—at least, we have an old piano in the loft, over the fire engine, but it's all to pieces, it wouldn't do for your Museum'.

'Still. I should like to see it . . .'

The result—a fine Polish grand piano, contemporary with Chopin, was hauled down from the loft over the fire station, and installed at Ringve.

But of all the hardwon treasures of the collection, I think pride of place must be given to the exquisite little instrument by Johann Andreas Stein, the great Augsburg craftsman, who was the friend and contemporary of Mozart.

Mozart's letter to his father on the subject of Stein's pianos is too well-known to need quoting to the readers of this Magazine, but it is very rare indeed to find a Stein piano in perfect playing order, with the original action. There are, I believe, only four authentic examples in Europe, including this one.

It is a sheer joy to play. The tiny hammers are faced with the original leather, the escapement is smooth and supple, and the little knee damper pedal efficient and soundless, just as Mozart described it. (Incidentally this instrument was made in 1763, just six years after Mozart visited the Stein workshops.)

To say that this instrument was closer to the harpsichord than to the grand piano of to-day is a quite meaningless statement. It is not close to either of them, it inhabits an entirely different world of sound and touch. After the experience of playing it, the Grieg-Tchaikowsky room was an almost suffocating experience, but it produced one curiosity in the shape of a piano-harp, a strange centaur-like creature, with the frame and strings of a harp grafted onto the keyboard mechanism of a piano. This rather freakish rarity was a French creation of Napoleon III's time, and in spite of its unlikely appearance made a very pretty, undamped sound. (The French have often demonstrated a taste for the charm of the undamped string.)

Every generation demands its new sounds, and Ringve Museum would prove very fruitful ground for the study of instrumental development. At present, more tourists than musicians visit it, but this is in the long run a good thing, when, if ever, did we see queues of tourists lining up in Exhibition Road to see the instrumental treasures of the Victoria and Albert Museum,—or, for that matter, of our own priceless collection in the Parry Room?

Besides being one of the principle tourist attractions of Norway, Ringve plans a great many musical developments. New buildings will be added in order to house an international summer school. When this materializes, I would strongly recommend R.C.M. students who are looking for a holiday course to give this idea some thought. It would, I am sure, be a unique and stimulating experience, all the more because it will be held against the background of some of the finest landscapes and seascapes in Scandinavia.

Concerts are already held at Ringve, in the converted cowbarn, and a fine modern Sperrhake harpsichord has been installed there.

After its three-hundred year occupation by the cows the barn apparently had at first what the Warden described as 'a certain atmosphere'; but it also inherited the flawless acoustical properties that such buildings always seem to possess. The only music I actually heard there was a spirited performance of a Norwegian wedding-march, played on the Hardangerfele by a talented young local violinist.

There is a pleasant 45 r.p.m. recording which can be bought at the Museum, to remind one of some of the sounds experienced there.

Unfortunately, it is regrettably short, and contains only rather fragmentary musical examples, though the bi-lingual commentary, neatly dovetailed in Norwegian and English, is admirably spoken by the Warden himself. The record is, in fact, no more than its modest title claims to be, a Souvenir of Ringve.

But this is not the last word on the subject, and with the present boom of interest in old instruments and their history, I have the feeling that in the next ten years or so we shall be hearing a great deal more about Ringve.

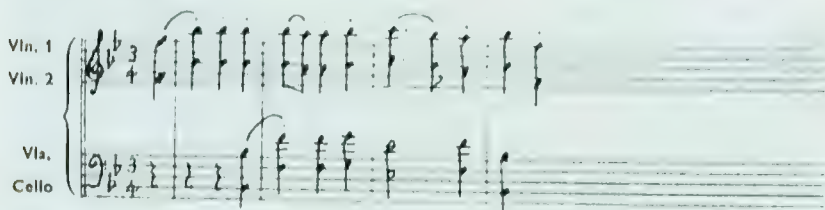
The Origins of the String Quartet

by EILEEN ENGELBRECHT

The emergence of the string quartet in the middle years of the eighteenth century raises the questions why did it take the form it did, and why was the keyboard continuo, which was so essential to the Baroque chamber music, abandoned?

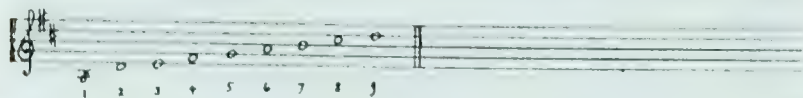
Haydn's first quartets date from 1755 when he became music master to Count Fürnberg at Wienzierl and composed for the summer evenings of chamber music when he joined the two violins and cello as viola player. Divertimenti and Cassations antedate these first quartets. Haydn's Opus 1 and 2 are all virtually divertimenti, but even before this he had written for four or five stringed instruments without continuo. The quartets of Opus 1 and 2 have two minuets each and even additional horn parts to Opus 1 No. 5 and Opus 2 No. 3. Haydn was surely thinking in terms of a small divertimento orchestra rather than a string quartet: the double basses are sometimes missed when crossing parts cause an incorrect harmonic progression. Possibly Haydn still subconsciously allowed for the 16' tone of the bass in quartets written even as late as Opus 33 (1781). The first chord of the last movement of Opus 33 No. 3 in C major is a second inversion chord, the cello supplying the C, enclosed by the viola's E above and G below. A similar lay-out is in Opus 20 No. 6 in A major, in the first movement, bars 6 and 12.

The early works give the impression of being open-air music: there is not the complex interplay of melodic figures between all instruments found in the later quartets, but a simplicity of the string writing. Octave doubling between the two violins on the one hand, and viola and cello on the other, produced a bold and effective two-part harmony, obviously suited for outdoor performance (for example the fourth movement of Opus 1, No. 1):



Writing of Haydn, Groves Dictionary states: 'There is no evidence that he had any intention of creating a new form; he rather adapted to the larger medium the structural lessons he had learned from the sonatas of C. P. E. Bach. Some of these works he wrote for strings and wind, some for strings alone, his choice being probably determined in some measure by the bare chance of occasion or opportunity. In this quiet and unpretentious manner there came into existence his first quartet and his first symphony.' Nomenclature of instrumental forms was very fluid and indeterminate at this time. The medium of orchestral and chamber music were not yet separated.

The great majority of Haydn's Baryton trios (for baryton, viola and cello) are in D major (or another sharp key) where the sympathetic strings of the baryton were plucked in unison with the bowed note where indicated by figures:



Figures do not appear in works not in D major except in passages in that key. Only rarely is the plucked note different from the bowed note:



Yet even in this case the plucking is not to provide a note not otherwise in the chord, therefore this is not replacing the keyboard continuo. These works are obviously works of occasion.

The opening of quartet Opus 1 No. 3 is in three parts for fourteen bars (one violin, viola and cello) and here the kind of music is very similar to that of the baryton trios. In Opus 3 No. 1 mutes are used in the slow movement, and in Opus 3 No. 5 the solo muted violin is accompanied by the other strings pizzicato very much in the manner of a serenade. Opus 3 No. 4 has a movement rather similar to the concertino-ripieno contrast, with two violins as concertino and the whole quartet as ripieno, though it is not actually so marked.

Like the quartets of Opus 1 and 2, Haydn's Opus 5 were known by such various titles as *divertimentos*, *quatuors dialogues*, *quadri*, *cassations*, or *symphonies*.

In the Opus 9 quartets, Moderatos tend to replace Presto and Allegro molto markings for first movements. In Opus 9 and 17, parts begin to have increased technical difficulties, with more involved part writing, generally, however, with the exception of the viola.

Few of Haydn's early quartets have movements in the minor tonality, except an occasional trio. Mozart's first quartets, dating from 1770, however, show an early use of the minor for slow (*andante*) movements. The use of the tonic minor looks back to the lute suites which did not change tonality within the suite. Beethoven follows this pattern in his early quartet Opus 18 No. 4 in C minor.

Hutchings believes that Mozart was influenced by Sammartini through the *divertimenti* and *concertini* which were models for Mozart's early quartets and symphonies. 'As used by Sammartini, Pergolesi and others the term "concertino" implied what the seventeenth century would have called a "concerto a quattro"'. It is usually a string quartet and it can be regarded as the beginning of the classical quartet from which it differs by retaining the *cembalo* part. This means that a "concertini" could be played as a domestic sonata, either without cello or without a keyboard instrument. On the other hand it could be played by a string orchestra.' (*The Baroque Concerto*.) Haydn is said to have denied that he was influenced by Sammartini.

The London Sammartini used the quartet concertino of Geminiani in his *Concerti Grossi* Opus 2, published in 1736. In Locatelli's Opus 7 No. 12 concerto for four violins, published in Brussels in 1741, there are no ripieno violins, but two viola parts.

Tartini, in his *'Sonate a Quattro'* (also named *'Concerti'*), requires the omission of the continuo keyboard instrument, though some do require organ continuo.

The twenty-nine quartets of J. C. Bach were written for various combinations of instruments, for example two flutes, viola and cello, or flute, oboe, viola and cello. Although in the Opus 8 the bass line is figured for keyboard continuo, in the Opus 19 there are no figures in the cello part.

As Mozart was in Paris in 1778 when Karl Stamitz visited the city in that year as a travelling virtuoso viola player, it is a possibility that Mozart heard him play. Mozart certainly realized the potential of the viola, and wrote more demanding and interesting parts for this neglected instrument. Mozart himself played the viola in chamber music.

In Boccherini's Opus 9 (1761), the viola replaced the second violin in his trio sonatas, so that the string trio came to have its modern meaning of violin, viola and cello as opposed to the Baroque combination of two violins and continuo.

Karl Stamitz's violin concerto in G major uses divided violas throughout which would indicate a high standard of viola players of the Mannheim orchestra. His viola concerto in D major Opus 1, is quite virtuosic for the period and obviously was written for himself to play. His tours as a travelling virtuoso took him to Strasbourg (1770), Paris and London (1778) and St. Petersburg (1779).

The early Haydn string quartet, resembling the orchestral score of an early symphony, yet without continuo, had close associations with the *divertimento*. In fact all Haydn's quartets, even the latest, are called *Divertimenti* in the autograph manuscripts. The music for serenade parties did not contain a keyboard continuo part, for the practical reason that the harpsichord was not portable, and the musicians would play before various residences during one evening. The early attempts by Haydn in quartet form did not at first replace the works for two violins, cello and *cembalo* which he continued to write into the 1760's. Far from being a calculated medium, one can only deduce that the first works for quartet were '*pièces d'occasion*,' whatever earlier models they resembled. And from these humble beginnings the repertoire for this perfect medium

enlarged and developed into the sophisticated form which soon little resembled the symphony and at last regarded the viola as an equal both technically and musically.

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Metre and Rhythm in Performance

by JOHN KIRKPATRICK

Metre and rhythm have always interacted—from the time when walking or running evenly was found to be not only advantageous but freely pliable—when communication became either forceful or freely expressive. The ideal of metre, or of time-measurement, usually implies a commensurate unit, or the assumption that one can equal one. This we do not find in nature. No two leaves of a tree are the same. If you walk through natural terrain—prairie, woods, or hills—your steps are apt to be not quite even. But if people are making music together and want to synchronize certain moments, they can most readily do so by a time-system that will make it clear when those moments are due. And in many ways, the more or less consistent time-unit running through a stretch of music not only binds it together, but symbolizes the pulse or breath of its human life.

Many of us are used to a leisurely recurring time-unit, say a measure, which we subdivide in a great variety of ways—look at Beethoven's 'black adagios.' Many other people are just as used to a quickly throbbing time-unit which they combine, or add up, in varying multiples—look at the end of Bartók's *Mikrokosmos*. One of Bartók's great achievements is bringing up generations of young musicians to be equally familiar with both systems: divisive, and additive.

But in our more familiar divisive system, there have always been strongly additive elements. For instance, our commonplace 4/4 measure is inherited from the 16th century, when it was not a real four at all, but a pair of twos (each with down-up beat)—these twos grouped freely (or additively)—sometimes paired off, sometimes three or five of them before the next pairs. This posed no problem to choir singers, whose music had no barlines anyway, and who simply followed the down-up twos and ignored the implied fours. Most barred keyboard music of the 16th century was realistic, barred in twos. But in the period of Bach and Handel, even though every 4/4 measure was barred, still this metric fluidity persisted in much the same way, so that often the musical-sense measure straddled the barline measure. Woe betide whoever sets out to conduct *Messiah* without first mapping out very clearly in his mind all the shifts from beating the musical-sense measure 1-2-3-4 to beating it 3-4-1-2.

In the period of Beethoven there was just as strong a taboo against changing the metrical measure in mid-stream. If a movement was going to be consistent in its grouping of beats, the measure could be the group (say 4/4 or 12/8), but if the grouping was going to vary, then the measure would have to be the beat itself (say 3/8). That is part of the charm of all the fast-minuet movements that group their short measures with mobile fantasy. But to this day no one can be absolutely sure what groupings Beethoven had in mind for the second movement of Op. 110.

Beethoven sometimes thumbed his nose at this fetish of the consistent measure by imagining two different metrical systems going along together. This is clear in the variations of Op. 26, where the suspensions and syncopations actually form an independent continuity of their own at a consistent time-displacement from the metre of

the barlines, variation 4 at a beat earlier, most of variation 3 at a half-beat earlier. Insofar as Beethoven's music contains in embryo a whole century of development up to the war of 1914, it may not yet have been pointed out that this 3rd variation is an ancestor of the wacky off-beats that Ives loved to have 'come in wrong.'

But conversely, in music primarily additive, the groupings are often so consistent (particularly in Greek and Balkan folksong and dance) that the large measure acquires a stability that invites some variety of subdivision. For instance, in the middle of *Mikrokosmos* No. 115, the initial 3 + 2 is briefly changed to 2 + 3, and in No. 148 the pervading 4 - 2 - 3 is taken for granted as the basis for a good deal of syncopation in the melody. Changing time-signatures became respectable only in the last quarter of the 19th century, one of the earlier masterpieces being the first song in Musorgsky's *Nursery* (1868-70), in which additive metres predominate.

So far we have been looking at these divisive and additive tendencies as if musical rhythm were just as mathematical as it appears on paper. It seldom is. One equals one no more often in music than in life or nature. On the contrary, the simple relations of note-values (1 whole note = 2 half-notes = 4 quarters, etc., etc.) are apt to be only approximations of a whole world of soaring flights, hesitant approaches, excited hurrying, coy evasions, imaginative eloquence, melting tenderness—a whole panorama of the way people feel when they have something urgent to say.

The relation of metre to rhythm is not unlike the relation of the plotted points on graph-paper to the curve that integrates them. Metre is a system of time-measurement; rhythm is a character of movement. Rhythm need not be metrical at all—some of the greatest music to be heard in the 1940's were Churchill's speeches and broadcasts. Such a verbal rhythm, free and natural, must have animated liturgical chant in periods now beyond recall. It was a tradition that grew orally, in a context of lives so devoted to worship that a whole year's repertory could be gradually learned, memorized, and passed on, with the rhythmic inflections intact. Later notation, for all its precise look, was probably mainly an aid to memory, and any modern imposition of metrical regularizing on the rhythms of these chants and canticles is a misapplication of metre where it does not belong.

On the other hand, in most additive music, the rhythm hardly differs from the metre, the rhythmic character being inherent in the chosen groupings themselves, the rhythmic freedom being more a freedom of relative accentuation, so that each group swings roundly and naturally into the next.

Most music, by the mere fact that it operates in relation to harmony, is stated in pitch-durations, and if one were to graph a typical melody, it would look like terraces separated by vertical retaining walls. But the character of the idea may be more like rolling hills. Not only do the pitches curve into each other, more or less smoothly, but the rhythm actually curves time. Often the time-progress from one point to the next will resemble any of the curves on the Parthenon by contrast to the imaginary straight lines they vary. Most of these curves are so subtle that a centre to swing such an arc from would have to be remote. Thus one could imagine the Parthenon as a concentrated interlocking of great orbits, bringing vast perspectives to the deceptive refinement of its appearance. Music is like this. Rhythmic freedom should rarely be haphazard—more often it should trace the accumulated purification of any communicative gesture in the light of vast perspectives of experience—or as an arc swung from long ago.

From another point of view, the progress of music keeps setting up expectancies implied by its continuity. But if these expectancies are fulfilled exactly according to schedule, the effect is neutral or static. The ways rhythm can suggest significances by moving relative to (rather than according to) expectancies can be just as varied as life itself—whether eager or heavy-hearted, flowing or awe-struck, decisive or questioning. It is not that everything must be off centre, God forbid, but the norm is apt to be only the background for the disclosure, which may even explode the norm.

There is here a group of ever-present equations bound up with the deterioration of the word 'sentimental.' In the good sense, this means animated by strong feeling, of which life should never be ashamed. In the bad sense, it means displaying more emotion than actually felt or reasonably justified. In the arts, it often means exalting details unduly at the expense of unities. The problem of integrating the unities, so that all the details contribute to rounded statements, firm spans, and far-sighted destinations, is primarily a rhythmic problem.

From still another point of view, the main beats of many musical continuities are less like points ticked off than like nodes of waves, or rounded areas of intensity with curved approaches toward them and ebbings from them. Usually, when a main beat is at the apex of a melodic curve, it is natural to broaden it somewhat, in order to round the curve. Cumulative sequences often approach their destinations with something of the wildness of a wave approaching its break. By these very means, music has always been at home in the imagery of the ebb and flow of the sea, even in the work of such a courtly landlubber as François Couperin—look at *Les Ondes*.

Most rhythmic freedom operates by some sort of 'tempo rubato'—time robbed (from notes that need it less, and given to notes that need it more). This balance between somewhat faster and somewhat slower can exist among a note or phrase and its neighbours, or among related passages or sections. For instance, in Mozart's *Ave verum corpus*, allowing the sequences to move forward imperceptibly will provide enough extra time to broaden the transcendent final cadence. In this case the degree of tempo rubato would be no way near obvious enough to justify even 'pochissimo accelerando' or 'pochissimo allargando' but there must be some—or the music, which should open a radiant vision, will only plod through a dutiful routine. One can always find a balance between (or among) the different kinds of beauty that the music requires: enough regularity to stabilize the norm, enough freedom to transcend it.

Sometimes music seems to be imagined in two almost identical tempi at once, the significant melodic phrases robbing extra time from the longer notes or rests, under which the accompaniment may flow ahead. Such a movement is the brook scene in Beethoven's *Pastoral Symphony*—but it has to be so subtle that the lay ear would hardly be aware of the tempo-difference. Some years ago Cornell was treated to a performance by a renowned conductor, who must have been trying to see how far he could exaggerate this possibility. The music vanished—only a gimmick remained. Chopin's Prelude in D flat major, Op. 28, No. 15, also invites this kind of double tempo, but with something of the aristocratic reticence his contemporaries told about.

Generally, tempo rubato is minimized in ensemble playing to what can be discussed, thought through, and agreed on. But it should always be subtly present, unless one is content with the kind of chamber music performance often described as more for the players than for the listeners. In a situation with a conductor, the degree of tempo rubato is limited only by what his gestures can convey, and by what kind of attention the group is giving him. In the solo instruments (either alone or with a tactful accompanist) there are no limits at all, so that one has to find them in stylistic integrity, clarity of form, and directness of communication. Styles, periods, and composers vary in their climates of tempo rubato—all the way from minimal, say in Stravinsky's neo-classic music of the 1920's—to maximal, say in Schumann—look at the second song in the *Frauenliebe und Leben*, where the turns and cadences broaden with an extreme indiarubber resilience.

Particularly when the solo instrument is monochrome (piano, clavichord, spinet, or any stringed instrument alone), then what corresponds to polychrome effects are not only a sensitive chiaroscuro (keeping the different voices within appropriately related volume-areas), but also a flexible tempo rubato that will vivify all the emphases in the right ways and in the right proportions. But these things are a bit mysterious. They coyly sidestep any attempts to tame them into precise formulations. Instead, they seem bent on inviting the performer to accept music as a constant act of faith, trusting in the inner spirit that inspired the composer to inspire him too, as far as he is open, or devoted, or perhaps even desperately in need. His best preparation is to school himself in getting along with as little metrical distortion as he can, and still say exactly what he means, to the full extent. Then, in the moment of communication, he must invite the music to play him (instead of his playing it), putting all the careful integration of concept, divination of composer's intent, channelling of neural reflexes, all at the service of the inner spirit, with no reservations, no brakes, no limits of any kind. And if his self-schooling has been disciplined, he will be safe from corny exaggeration. And if he be pure in heart, the music will sing with something of the immanent spirit.

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Hector, Thou Sleep'st

GUY WARRACK

Berlioz's *Treatise upon Modern Instrumentation and Orchestration* has been justly praised by musicians for nearly 120 years. Busoni, Bruckner and Richard Strauss were brought up on it: Saint-Saëns declared 'My whole generation were brought up on the Treatise and, I may say, well brought up'. They were, too. Hadow writes that Berlioz 'knew the capacities of the different instruments better than the virtuosi who played them', though Forsyth faults him on his knowledge of the viola and the bassoon. His own instrumental accomplishments were practically limited to the flageolet and the guitar, and perhaps the tambourine, though he was exempted from demonstrating his skill on that exacting instrument.

Most musicians would probably concede that an even more exacting instrument is the organ, about which Berlioz writes didactically and ignorantly. In assessing his ignorance of the organ one must be careful because, though Berlioz made many howlers himself, his English translator added a rich crop of her own. She was Mary, daughter of Vincent Novello, and authoress of the *Complete Concordance to Shakespeare*. Her father's literary circle included Keats, Shelley, Leigh Hunt, Hazlitt and Charles Cowden Clarke, whom she married. Mrs Cowden Clarke rightly warns us in a footnote that 'What is said here upon the organ refers to Continental organs; and therefore applies but partially to the organ in this country'. She might well have gone further and said that 'What is said here applies but partially to the organ in any country at any time'. If, working from the English version, we come across a palpable absurdity we shall have to investigate whether the fault lies with the author or his translator.

Our first shock comes quite early when the foundation stops are named as an 'open flute of thirty-two feet—an open flute of sixteen feet, an open flute of eight feet, a Prestant, or open flute of four feet, and the Principal which sounds the octave above the preceding . . .'. A 2-foot Principal? No, it turns out to be a quite wanton mistranslation of Doublette, the commonest French 2-foot name, runners-up being Octave or Octavin and Quarte de Nazard. (This last stop found its way into English organs where, with sturdy British contempt for foreign fal-lals, it was given the plain four-letter name of Cart.) It is strange that among the stop-names given by Berlioz there is no mention of the Montre, which appears at least once on every normal Grand Orgue and often on another manual or on the pedals as well.

Mutation stops worry Berlioz a lot. He cannot understand how reinforcements of upper partials can produce a musical effect. It is even probable that he did not know what notes were sounded by mutation stops, which, he says, 'give above each sound its third, its fifth, its tenth' and in the French and German texts 'its twelfth etc.' One is tempted to think charitably that by 3rd and 5th he means 3rd sounds and 5th sounds such as the 17th and 19th, but if so why should he mention the 10th and the 12th as well as the 3rd and the 5th? He goes on to talk about 'The grosse tierce, which sounds the fifth of the Prestant'—a glaring absurdity in whatever language you read it and 'the onzième de nazard, which is in unison with the Principal'. Principal is again an inexplicable mistranslation of Doublette, but in any case the stop meant is evidently the Quarte de Nazard.

With the compound stops, which he does not distinguish from the mutations, and the reeds, Berlioz is no happier. He mentions 'The furniture, or plein jeu, which consists of three ranks of pipes, and of seven ranks of aliquot pipes the one with the other', which seems equally obscure in three languages, and 'The cymbal, which differs from the furniture stop, only by its pipes being less thick'. Both these statements seem highly arbitrary. On looking through specifications of some twenty French organs I noted 22 Fournitures with three to six ranks, and 17 Cymbales with two to six ranks, four ranks being the most usual in each case. Of 21 Voix Humaines only eight were on the Grand Orgue, whereas Berlioz states categorically that 'La voix humaine . . . se place dans le grand orgue'. The stop is in fact most commonly found on the clavier de Récit, which Mrs Cowden Clarke wrongly translates as 'the recitative keyboard'.

What are we to make of this? 'Tout orgue doit avoir un registre qui sert aux principaux sons, qui correspond à tout le clavier et que pour cette raison on nomme le *Principal*'. Mrs Cowden Clarke took this statement at its face value, but the German translator rebels and writes 'In jedem Clavier der Orgel befindet sich eine Stimme (Register) welcher wegen des vorzüglich schönen und eigenthümlichen Klanges ihrer Pfeifen *Principal* genannt wird'. But every French organ does not have a stop called the *Principal*: in fact, of the twenty organs mentioned above, 16 have no *Principal* at all.

Berlioz remained strangely unaware of the resources of the organ of his time. He claims that 'It cannot . . . like the orchestra, suddenly pass from *Piano* to *Forte*, or from *Forte* to *Piano*', but changing manuals could produce just these effects. He thought, even in 1855 when the second edition was published, that the only way of getting a crescendo or diminuendo on the organ was by the successive drawing or withdrawing of stops, and advocated Erard's 'orgue expressif' as a preferable means of obtaining a real crescendo or diminuendo. He suggested that it might be incorporated in the existing pipe-organ as a new stop. It is difficult to see how this could be contrived, or indeed why it should, since the *Récit-Expressif* (Swell) had been well established in Paris before even the first edition of the *Treatise* (e.g. the Notre-Dame-de-Lorette and the St Denis organs), and between the two editions more organs with Swells were built (the Madeleine, St Eustache and Ste Geneviève, for example).

In the second edition Berlioz is still advocating the free-reed 'orgue expressif', but now it is what he calls Alexandre's Melodium organ. The name Melodium or Melodeon is usually associated with the instrument invented by one of Alexandre's workmen, who went to America to make it. It worked on the exhaust (American Organ) principle and could not be so 'expressif' as Alexandre's harmonium-type instruments. In the section Berlioz devoted to Alexandre's orgue expressif, whatever its name, there is considerable confusion both on his own part and on that of the translator. The latter makes nonsense of one paragraph by translating a plural sentence as singular, and, though she translated 'jeux de mutation' correctly in the main organ section, here they become 'movable stops'. Here, too, Berlioz practically confirms our previous suspicion that he believed that with the organ mutations drawn every note played sounded a major triad. For 'the introduction of these monstrosities into organs' he blames 'the ignorance of the middle ages, groping blindly for the laws of harmony'. He disapproves of even 16' and 4' stops on the orgue expressif, complaining with uncharacteristic pedantry that since with their use 'ninths . . . produce seconds and sevenths; seconds, sevenths and ninths; fifths, fourths; fourths, fifths, etc.,' the only pieces permissible would have to be composed throughout in double counterpoint at the octave. The expressive organist would certainly have a limited repertory!

I must thank Mr Richard Macnutt for putting at my disposal the first and second French editions and the first French and German edition of the Treatise.

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DO YOU KNOW ?

From September next Students in the Junior Department can become members of the R.C.M. Union for only 10s. 6d. per annum.

There is a Dinner for leaving students on July 10th.

Life membership of the Union for ex-students costs only £10.

STUDENTS' SECTION

EDITED BY PHILIP TAYLOR

ROYAL COLLEGE OF MUSIC STUDENTS' ASSOCIATION COMMITTEE FOR THE EASTER TERM 1967

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ACTIVITIES OF THE RCM STUDENTS' ASSOCIATION DURING EASTER TERM 1967

The Orchestral Concert

The most important event of the term has been the Orchestral Concert, which took place on February 8. Noel Davies was chosen to conduct this concert, and gave a very successful performances of the Sinfonia da Requiem by Britten, Dances from Galanta by Kodaly, and Dvorak's 7th Symphony. We were very fortunate to have as soloist, Gwentyth Annear, who sang a recitative and aria from La Traviata. The evening finished with a party and was considered to be a successful one.

The Polyphonic Choir

The New Polyphonic Choir have had a very busy time this term. During the 2nd week they performed in the Queen Elizabeth Hall with the English Chamber Orchestra. They have also given two concerts in College, the first was conducted by Dr Woodworth and Michael Lankester and included a performance of Purcell's Funeral Music, which was dedicated to the late Edwin Benbow. The highlight of the second concert was a performance of Carmina Burana by Carl Orff. This was done with a slightly augmented choir and was very enthusiastically received by the audience.

The Contemporary Music Society

The Contemporary Music Society, under the direction of Philip Taylor has given six concerts this term; one, an evening concert, proved to be a successful innovation, and included in its programme Ibert's 'Divertissement' which was encored. One of the most outstanding concerts of the term was that by the Boise Trio on February 28. The audience was very large, which was most encouraging as the only disappointing feature of CMS Concerts is that they are not very well attended.

Reaction

Reaction appeared for the second year running, on March 13-18 at the International Students' House, W.1. The Students' Association contributed £20 towards this venture and the Contemporary Music Society co-operated with the Central School and Royal Academy Schools to provide a successful exhibition-concert-drama-show.

Sport

There is a very enthusiastic crowd of footballers in College, who play mostly at week-ends and on Wednesday afternoons. They did not win many of the matches played this term, and unfortunately the match arranged with the Royal Manchester College of Music had to be cancelled owing to the weather. However, it is hoped to arrange another match next season.

Drama

The one Poetry Reading arranged for this term was not very enthusiastically received, and it is probable these will be discontinued for a while. Theatre Trips are very popular however, and a party went to see 'The Promise' this term.

Christian Union

The Christian Union meets regularly five times a week, for Bible Studies, Prayer Meetings, and a General Study. The theme of their study this term has been 'the Person of the Lord Jesus Christ.' The numbers who meet increase steadily, and gain a greater understanding of the faith.

Wind Ensemble and Military Band

The Wind Ensemble and Military Band are both organized by Malcolm Smith. The former has now changed its name to the New Wind Sinfonia and has given one concert this term. The Military Band which gave a concert on March 22 was privileged to have as guest conductor Ernest Hall, OBE, who gave a very rousing performance of the Entrance of the Gladiators. The concert, though unfortunately not well attended, was nevertheless very much enjoyed by those who were there.

Finance

The Students' Association Finances have been very efficiently managed for two terms by our Treasurer Alan Bach. It is no easy job and our thanks go to him for his patience and clear thinking.

PHILIPPA J. M. THOMSON,
Secretary.

THE NEW POLYPHONIC CHOIR

The New Polyphonic Choir Concert on March 16 opened with an impressive performance of Schutz's German Magnificat, and a high standard of singing was maintained throughout the concert.

Monteverdi's 'Combattimento di Tancredi e Clorinda' was admirably done, providing a suitable foil to the main work in the programme.

The soloists in 'Carmina Burana' deserve particular praise. Caroline Churchill not only produced some beautifully sustained singing, but also fully conveyed the sensuous spirit of the verses.

Richard Salter and Martyn Hill performed their parts with great skill and energy. The choir was very well balanced, but perhaps rather too inhibited, compared with the soloists and orchestra.

Michael Lankester conducted with imagination and vigour.

NIGEL BONARD

CONTEMPORARY MUSIC SOCIETY

The CMS has organized six concerts during the Spring 1967 Term. Of these the most outstanding was that given by the Boise Trio on February 28. This concert included the first London performance of Alexander Goehr's Piano Trio. An unusual feature, not noticed in other CMS concerts, was the very large audience. It would be nice if the students would support their fellows as much as they do a nationally-known team like the Boise Trio. It was also nice to see some professors present. An evening concert, the first organized by the CMS, was also successful; this was held on January 26. The four items varied considerably in mood, ranging from Varèse's 'Octandre' to Ibert's 'Divertissement' which was encored. A bonus item, not scheduled in the fixture list, was the lecture-recital on Modern American piano music given by Selma Epstein, an American pianist of international reputation. She covered her subject well and widely, revealing a splendid variety of U.S. talent. The audience was lamentably sparse, numbering not more than 25 persons, surprising for an affair taking place at 5 o'clock and not lunch-time.

PHILIP TAYLOR

SELMA EPSTEIN

A Lecture-Recital, unless given within the context of a more extended course of lectures, or on an extremely restricted subject, is apt to be so very vague and disjointed, as to be effective neither as lecture nor as recital. Such was the case in Selma Epstein's lecture-recital on Modern American piano music at RCM on Monday, March 13. The small amount that she had to say could easily have been contained in programme notes, giving her time to play more of her selections in full. Playing excerpts with commentary is helpful only if a complete performance is to follow.

It might have been better also if she had not tried to cover so much ground. Because there are so many musical centres in America there are many different things happening independently of one another. It would take a whole series of programmes to cover them all. But, despite the large number of works she played, in whole or in part, Miss Epstein really covered very little. Her remarks were largely concerned with the sense of humour of American music. This humorous, slightly irreverent vein, the legacy of Charles Ives, is indeed an important element, but one got the impression that it was, if not the only one, at least the most important.

Funnily enough, the works she chose were not particularly good illustrations of this. The exception was Barney Childs' *Music for Piano*, which Miss Epstein played with evident relish.

Her performances, other than that of the Childs piece, were disappointing. The only work with which I was at all familiar was Charles Ives' *Three Page Sonata* and the only other work that I found at all interesting was George Crumb's *Music for Piano* which effectively combined the fascinating sounds of playing inside the piano with the conventional use of the keyboard, but here and in Joan Panetti's *Cavata* it appeared that she did not always know how to produce the effects called for.

Miss Epstein also played some of the less imaginative work of Morton Feldman (*Lost Pieces & Intermissions*) and John Cage (*Piece for M & P*) as well as bits of Elliot Carter's *Sonata*.

When there is so little chance in London to hear American music in all its marvellous variety, it was commendable of the Contemporary Music Society to sponsor such a programme and I hope they will not be discouraged from further such projects.

LAWRENCE M. LANGMEAD CASSERLEY

THE ORCHESTRAL CONCERT

The Students' Association orchestral concert was given on February 8 with Noel Davies conducting. The programme consisted of Britten 'Sinfonia da Requiem', Verdi *Recit. and Aria 'E strano ah, fors é lui'*, Kodály 'Dances of Galanta', and Dvořák 7th Symphony.

The standard of playing was generally high and Michael Harris gave a brilliant performance of the clarinet solos in the Kodály. We were fortunate in having Gwonyth Annear, an ex-student, for our guest soloist in the Verdi, and Paul Wade effectively sang Alfredo's off-stage interpolations in the aria 'Sempre libra.'

Special praise is due however to Noel Davies who organized the concert, took all rehearsals and conducted the performances in which he revealed an excellent understanding of the music and showed an admirable control of the enthusiastic orchestra that he had mustered. The 'Sinfonia' was a particularly outstanding achievement in this its first RCM performance.

GERALD GOURIET

'REACTION'

March 13-18 at International Students' House, W.1

For the second year a challenging programme contributed toward the general widening of student taste, though if any quarter deserves criticism it is the College for its lack of enthusiasm, encouragement and imagination. The programme consisted of an exhibition of paintings by the Royal Academy Schools, drama by the Central School, and music by students of the RCM. Difficulties were many, and publicity was not helped by delays in hanging posters, nor was finance helped by the hiring of unused instruments!

Most gain was felt in the lively discussions which followed each evening and in the improvisation on the Saturday. Here, it became clear that there is a definite need for intercommunication among the student arts. Whether or not this feature continues to vitalize student life is now uncertain as the organizers are all in their final year.

RICHARD R. AUSTIN

BARENBOIM'S VISIT

Daniel Barenboim's visit to the College on February 14 took the form of a 'Discussion on Interpretation' with Antony Hopkins. Mr Barenboim is an exceptional musician to say the least. At the age of 24 he has already played the complete cycle of Beethoven Piano Sonatas four times and is in the process of recording them all. His interpretation of classical music in general shows a maturity well beyond his years, so it was interesting to have the chance to hear him talk about his approach.

The hallmark of his attitude to music seems to be spontaneity. When questioned about recording he said he likes to start by playing the whole work through and then, if necessary, to re-record either a movement or any serious blemish, if that is possible without in any way upsetting the movement as a whole; he thinks a recording should be considered not as a definitive performance of a work but as a single performance by a particular artist which may be different at any other time. He repeated several times during the conversation this notion that each performance has its own value at the time, even if on reflection the artist alters many things, and it is an idea which needs constant reiteration nowadays when objective musical analysis and criticism by non-performers often seem to over-ride artistic expression in the musical world.

Mr Barenboim's approach is far from analytical. The whole concept of musicianship and performance is all so natural to him that at times during the discussion one felt that he did not easily grasp the nature of some of the problems that Antony Hopkins brought up. On the question of style in the Beethoven Sonatas his concern is for the effect that the music has on the listener of today, whose ear is accustomed to Stravinsky and Schoenberg, rather than for any attempt to imitate the way that they might have been played on the pianos of Beethoven's day. 'Illusions get across twice as much as much as realities' was one comment he made, while discussing the pause on an octave A at the end of the exposition of the opening movement of the D major Sonata, Op. 10, No. 3. He felt that this pause needs the illusion of a crescendo which is possible if the performer is fully convinced and has the ability to convey this. In this and many other ways he demonstrated his ultimate concern with the intellectual and emotional substance of music as a live art rather than with general theoretical principles.

In answer to a question about whether technique or musical interpretation should be the dominant factor in teaching the piano, Mr Barenboim did not accept any separation of the two which he said should always be considered concurrently. He personally had never practised purely technical studies or exercises and although the use of these is a matter of personal taste and individual need, technical practice should never exist without a musical aim in view. It is significant that one of the great qualities of his own playing is that the listener's attention is always directed towards the music and is never distracted by mere technical feats. On the question of nerves a pertinent comment on the need for modesty and an acceptance of a certain degree of failure in any performance was valuable for any potential performer, who will inevitably at some time in his career find difficulty in sustaining a sense of proportion and keeping purely musical considerations uppermost in his mind.

One can learn so much from intelligent and undogmatic musical thinking, so let us hope that the College will continue to offer opportunities of contact with musicians of such a calibre.

IAN BROWN

ABSENCE

by DENNIS SOMMERS

In the darkness of separation
My soul sleeps like covered phosphorus:
Still the rhythm of word and gesture
Whose pulse is the meeting of eyes;
Enforced in a parallelogram, time and space.
My soul, the instrument of love,
Burned with the rhythm of her presence;
Burnt in the music of the present,
Apprehended, much as beauty,
In the experience of perception
And of the understanding.
Obscure the sense; still the understanding:
The disembodied flame refracted,
Pin-point in an ocean strange beyond its comprehension.

Only the stars of past and future
Stand as a bond between us,
Whose light, obscured in the presence of day,
Consoles the stillness of the night.
Let my soul intone the stillness,
To burn in the music of another day.

MUSIC FOR FILMS

by KENNETH V. JONES

In the present crisis of the film industries in all the major producing countries, it is pertinent to discuss the place and use of music and musicians in relation to the making of films.

In a 12 month survey of films released for distribution in this country, only 21 of a total 349 were screened without music. This would confirm, that producers and directors value highly the dramatic and expressive use of music to deepen and enlarge the traumatic experience of the audiences.

For the composer the film industry offers the opportunity to use his craft and frequently his art before an enormous audience. This is important in a country where the alternative outlets are comparatively rare. There can be few civilized countries, where so little interest is shown in and scant encouragement given to the living composer, whether by the symphony orchestras, impresarios, opera-houses or that organ of national cultural assistance, the Arts Council.

In composing for the film, the cycle of work is intensely satisfying, in that after the rigorous period of composing the score, it is recorded by some of the leading British instrumentalists and by the attentive use of the various means of recording, the whole gamut of sound can be essayed and analysed in retrospect. In other words, the composer is being repeatedly and continuously confronted with the whole means of making and recording music, which is invaluable in terms of technical and aural experience. He is invited to make the best possible use of these means to enhance the quality of the film.

But it is a firm discipline, in that the form of the film is clearly defined, before a note of music is thought of. Throughout the history of sound movies this has created considerable tensions, and unhappy 'marriages.' It is the specialized craft of the film composer to interpret the visual form into that musical form or image, which best dramatizes or sensitizes the particular situation. For this interpretative quality, it is essential that a composer has a vital interest in the film as an expressive medium, and not as a way of 'slumming for money.' Also he must develop an understanding and mental synthesis between the intuitive creative act and the technical limitations and possibilities of the microphone, tape recorder and celluloid, which devices enable the complex to be heard in conscious or subconscious awareness by millions of ears.

To enlarge his technical understanding he is severely limited. After these many years, there exists no form of primary technical training, prior to entry into the film industry. It is largely by good fortune or by influence that aspiring film composers gain their first commission; thereafter it is a jungle. Assimilating the technical processes of film and its jargon is piecemeal, depending on the presence or lack of goodwill of the technical staff engaged for the production. In earlier years, when all the 'feature' and many of the documentary companies retained a permanent music staff, this was an easier matter. But in the present austerities, the musician is frequently hauled in at the last possible moment and expected to perform miracles. That he does so frequently, would be no argument for maintaining the present, indifferent attitude.

Ideally, and it has been reiterated *ad nauseam* by far greater authorities, the composer should be consulted, if not at the scripting stage, at least during the 'shooting.' Not with the purpose of immediately scribbling down thousands of little notes, but to mull over the atmosphere and direction of the film, and to widen his understanding of those engaged in the making (this may not always be so desirable).

That the 'production' is anxious not to involve itself prematurely, is an understood business axiom. But to leave the choice of composer to the last possible moment, is unforgivable in serious film-making. On the occasions when an earlier consultation is made, it would be difficult to deny that the results were abundantly justified, in terms of an excellent score and a more fruitful working relationship.

As part of this earlier participation, it would follow, that the whole sound-track is planned according to the form of the film, rather than the practice of assembling

arbitrarily a multitude of varied noises. More thought could be given to the overall density, variation of dynamic, or pitch of the natural sounds in their support of the whole span of the film.

This could sensitize, as has been shown in a few past successes, the whole listening power and attitude of the audience to a degree when peanut cracking and off-stage noises would be intolerable.

In everyday life, the ear is battered without cease by a mass of intrusive noise, and it creates its own defence mechanism to exclude, what is intolerable. Equally audiences are impatient with a mass of conflicting and incoherent dialogue/music/sound effects/images. Where the record player is a universal piece of home furniture, and the standards of reproduction are immeasurably higher, it is reasonable to assume, that the critical standards of the audience have also risen.

The general public is becoming more musically aware and discriminating.

In the elaborate scheme of production schedules, the music is generally 'placed' prior to dubbing, which in turn is related to the delivery date. The period of time between the rough-cut and dubbing varies with each film. But invariably it is less than had been originally calculated, and this directly affects the amount of time in which to compose the score.

It is pointless to compose 'in synchronization' for any version other than the final cut. This fact is not as firmly understood as it might be. The greater the delays, prevarications, procrastinations, and peregrinations in the pipe-line, the greater is the 'squeeze' for the composer. This calls for the closest artistic cooperation between the director and composer. It is always useful to discuss musical ideas and sketches on a musical instrument, preferably keyboard, although to the directors' ears this may seem removed from the final product. Where the musical perception or imagination of the director or producer may be undeveloped, it would be useful to have a dummy session of a handful of instrumentalists; at least this would relieve some of the suspense, preceding the recording session. For the setting-up of recording-sessions is fraught with perils of an expensive nature, in that where there has been slight or no consultation with the composer, no one knows what sounds will emanate, until he has produced the score and a set of playing parts for the instrumentalists. It would be interesting to know, if this was a greater or minor gamble in film-producing scales.

It has been said, that 'to make a good recording, it is necessary to know intimately the piece of music'. This is an understood axiom, and by judicious use of rehearsal time, it should be possible to familiarize the recordist with the score. In America, the added use of a copy of the score in the sound-box is a standard practice, and is of invaluable assistance to the recordist. It would be a considerable benefit, if this practice was adopted in this country, where most productions object to the extra cost involved (a matter of £30-£40). The standard of recording is generally of a high quality in most tracks, but the added guide would probably save rehearsal time and give the exact cueing for particular orchestral effects. In terms of efficiency, the utmost care should be used in timing schedules, in that of all the human organs, the ear tires most quickly. This applies equally to composer, conductor, instrumentalist and recordist.

There is a maximum critical listening capacity, and to exceed this in any one day of recording, is a false economy.

In the specialized field of film-recording, it is acknowledged, that the British instrumentalists are pre-eminent. Their sight-reading ability and innate musicality are unequalled. It is this latter quality, which fashions each piece into a perfect musical cameo. But they take not lightly to over-rehearsing. This seems to be a 'Londoner' characteristic, as witness the well-known string player who accepted the post of section leader of a continental orchestra, which enjoyed the luxury of six rehearsals for each weekly concert under the baton of a succession of third-rate conductors. After some months, this became so intolerable, that he fled to the outer antipodes.

In tribute to these players, I must state, that every session has been unalloyed pleasure, however concentrated the work, however demanding the pace, providing there is a nice 'cuppa' at a suitable time.

It would be ungracious not to pay a final tribute to the many directors, producers, and 'faceless ones,' who originate the commissions to the composer.

To translate literary ideas and images into musical terminology, is an impossible contradiction: but the composer, by his perception, can more easily help to bridge this chasm, by making coherent and intelligible his own technical expressions. In this hybrid art-form of film, where so many outstanding talents are brought together and so many cinematic techniques employed, this in itself can be an invaluable experience to a composer, to whom the film is a creative and vital medium.

STUDENTS' ASSOCIATION

CONTEMPORARY MUSIC SOCIETY CHAMBER ORCHESTRA CONCERT

January 26

Concerto for piano and nine instruments	Piano Roger Vignoles	Conductor Nigel Wicken	Constant Lambert
Octandre			Varese
Cantata for Chamber Choir and Ensemble 'Should Lanterns Shine' (1966)	Conductor Lionel Friend		Richard Roderick-Jones
Mezzo-Soprano Hazel Hibbert	Conductor Philip Taylor	Chorus Master Nigel Wicken	Ibert
Divertissement	Conductor Noel Davies		

ORCHESTRAL CONCERT

February 8

GOD SAVE THE QUEEN

Sinfonia da Requiem (Op. 20)			Benjamin Britten
Extract from 'La Traviata'	Recit.: E Strano!	Aria: Ah, fors' e lui—Sempre libera	Giuseppe Verdi
	Gwenyth Annear (Soprano)	Paul Wade (Tenor)	
Dances of Galanta			Zoltan Kodaly
	(Solo Clarinet Michael Harris)		
Symphony No. 7 in D Minor (Op. 70)			Antonin Dvorak
	Conductor Noel Davies		

STUDENTS' ASSOCIATION ORCHESTRA

(Orchestral Manager: Richard Bramhall)

First Violins	Second Violins	Violas
D. Woodcock	A. Orton	D. McVay
I. MacKinnon	S. Rowlinson	J. Swan
R. Kirkland	G. Bailey	D. Cox
G. Barkham	P. Stevens	T. Jones
P. Smith	S. Bicknell	A. Hodgkinson
Y. Wooldridge	D. Pugh	S. Green
P. Yeeles	H. Browne	A. Steynor
K. Hadjimarkou	E. Baldey	M. Williamson
J. Pike	S. Johnson	E. Parkin
J. Leden	P. Koeranidies	
	C. Metters	
Celli	Basses	Clarinets
C. Finnis	S. Hill	M. Harris
J. Hyland	R. Bramhall	P. Torrance
A. Barber	J. Sutton	
W. Goodman	S. Rowe	Bass clarinet
N. Parry		D. Tromear
K. Glossop		
G. Foster		
Flutes	Oboes	Alto Sax
C. Nicholls	B. Davis	M. McMillan
C. Chambers	R. Carter	
W. Overton	P. Walden	
Bassoons	Horns	Trumpets
S. Chalmers	P. Kane	M. Hall
K. Mitton	A. Mills	M. Smith
P. Whittaker	T. Schiele	R. Kauffman
	J. Rourke	
Trombones	Tuba	Timpani
P. Goodwin	A. Wall	A. Stangar
P. Mawson		
G. Bond		
Percussion	Harps	Piano
M. Clay	A. Ratcliffe	L. Friend
D. Fraser	J. Tulley	
C. Stowell		

CONTEMPORARY MUSIC SOCIETY

February 1

Three Greek songs.	Timothy Rowe	Michael Ball	Lennox Berkeley (b. 1903)
Piece for Piano (1965)			Odeon Portas (b. 1907)
Sonata in E flat for Horn and Piano (1964)	Barbara Marshall		Philip Taylor
Two songs	Jane Dawson	Carl Day	Colin Howard
	(i) The snowflakes sail gently down (Gabriel Okara)		
	(ii) Love Apart (Christopher Okigbo)		
	John Hanessy	Colin Howard	
Suite No. 1 for small orchestra (1921)	C.M.S. Chamber Orchestra	Kipros Hadjimarkou	Igor Stravinsky (b. 1882)

February 7

Four Pieces for clarinet and piano Op. 5 (1913)	David Tremeer	Colin Howard	Berg
Sonata for cello and piano Op. 6 (1932)	Anthony Sayer	Glyn Banfield	Samuel Barber
Three pieces for clarinet	David Tremeer		Igor Stravinsky
Song Cycle 'To a poet' (op. posth.)	Timothy Rowe	Michael Ball	Finzi

February 22

MUSIC BY ANTON VON WEBERN Introduced by Hymphrey Searle

Fünf Leier Op. 3—Elaine Hooker/Michael Finnissy
Symphony Op. 21—C.M.S. Chamber Orchestra Paul Venn
Four Pieces for violin and piano Op. 7—Susan Bicknell/Rosalind Ninnies
Concerto Op. 24—C.M.S. Chamber Orchestra/Barry Wordsworth

February 28

THE BOISE TRIO

Hugh Bean (Violin)
Eileen Croxford (Cello)
David Parkhouse (Piano)

Trio	(First performance in London)	Alexander Goehr
Trio in A minor		Ravel

March 7

Mobile for piano	Malcolm Fox	Derek Foster
Sonata for piano (1926)	David Jones	Bartok
Dances Concertantes (1942)	Contemporary Music Society Chamber Orchestra Conducted by Peter Susskind	Igor Stravinsky (b. 1882)

MILITARY BAND CONCERT

March 22

Bandmaster Malcolm Smith
Solo Trombone David Evans

GUEST CONDUCTOR ERNEST HALL, O.B.E.

March: The Great Little Army		Alford
Overture: Light Cavalry (conducted by Ernest Hall)		Suppe
Trombone Solo: Bolivar		arr. Richardson
Entry of the Gladiators (conducted by Ernest Hall)		Fucik
Slavonic Rhapsody No. 1		Friedman
Coronation March 'Le Prophet'		Meyerbeer

REACTION — GENERAL PROGRAMME RCM CONTEMPORARY MUSIC SOCIETY CONCERTS

March 13-18. International Students' House

March 13

Piece for piano		
Piece for Gong, '66		
'Funny Death'		Malcolm Fox
Sonata for horn and piano		Douglas Young
Trio for oboe and two violins		Richard Roderick Jones

March 14

'Tender Buttons' (Marion Mead, Soprano)		Brian Elias
Variations for solo flute		David Sibley
Prelude, Arioso and Toccata for harpsichord		Alan Wilson
Songs for tenor and piano (Timothy Rowe)		David Sibley
Partita for Brass Quintet		Carol Barratt

March 15

Two pieces for piano		Gillian Selby Smith
Variations and Capriccio for two violins		R. R. Jones
Novelette, variations for piano		R. R. Austin
Two songs for tenor and piano (John Hahessy)		Colin Howard

March 16

Los Incheauxkrastis IX	Lawrence M. Longmead	Cosserley
Sonata in E flat for horn and piano	Philip Taylor	
Three Inventions for piano	Alan Wilson	
Chamber piece	Timothy Rice	

March 17

Never Truly Dark' (Marion Mead)	Philip Taylor
Twelve pieces for piano	Lawrence M. Longmead
Song 5 (Elaine Hooker)	Michael J. Finnissy

March 18

Piano piece 1	Alan Bullard
Six pieces for Chamber Orchestra	Malcolm Fox
Improvisations	

NEW POLYPHONIC CHOIR

Conductor: Michael Lankester

March 16

Deutsches Magnificat for Double Chorus, 'My Soul doth Magnify the Lord'	Schütz
Cruxifixus	Lotti
Faire is the Heaven	Harris
Ave Maria	Verdi
Combattimento di Tancredi e Clorinda	Monteverdi

Soprano Elaine Hooker

Tenor Martyn Hill

Bass John Sutton

First Violins Elizabeth Stalker, Julian Pike Second Violins Donna Chapman, Kypros Hadjimarkou. Violas Judith Swan, Stewart Green. 'Celli Gillian Foster. Double Bass Robin White. Harpsichord Noel Davies

Carmina Burana

Carl Orff

Soprano Caroline Churchill

Tenor Martyn Hill

Baritone Richard Salter

Pianists Clifford Lee and Gerald Gouriet

Horns Peter Kane, John Rook, Tessa Shiele, Dorothy Brown. Trumpets David Munden, Edward Hobart, Colin Moore. Trombones Peter Mawson, Noel Abel, Grahame Bond. Percussion Helen Barker, Michael Clay, Noel Davies, Michael Harris, Peter Susskind, Malcolm Smith. Timpani Ann Stangar.

Reviews

An Anatomy of Musical Criticism

By Alan Walker (114pp)

(Barrie and Rockliff, 30s)

And now I begin my third attempt to review this book. The other two I have discarded because of the persistent feeling that the author's intentions had escaped me and that anything I might write could well be unjust.

For it was not until I had reached the final paragraph of my second effort that the author's aims and destination dawned on me. The question which had obsessed me was: why has he written this book? It is not enough to string together a few theories, however provoking or clarifying, with some original ideas, however salient and acceptable, unless they support some prognosis. And, from internal evidence, the author was not this kind of writer anyhow. He is clearly a scholar of wide compass and with an enviable knowledge of the concert repertoire, incidentally.

The answer comes in the title of which the operative word is 'Anatomy,' i.e., the study by dissection. I suppose, though I can find no statement to the effect, the author has, over the years, separated various aspects of criticism and here he discusses them. But I wish he had said so in his Preface and claimed achievement in his Conclusions.

Between these first and last chapters, there are three essays which form the meat of the sandwich. Of these the second, *Creative Principles* is the longest and most important, and it is lavishly illustrated with music type.

Dr Walker's thesis is that musical criticism cannot be given a scientific basis nor be treated scientifically, and that three writers who had tried to place it on a theoretical basis were wrong (Hadow in 1892, Calvacoressi in 1923 and Newman in 1925). It must, he says, remain in the litmus paper stage: we must judge from the colour of a critic on his emergence from a performance, but he does not mention whether the density of the critic's colour on entering on to a musical performance has any bearing on the final hue. I should have thought it might, but he maintains you cannot have critics with standards, you can only have music with standards which critics may observe.

He gives some interesting examples of exactly what he means.

Debussy's String Quartet and Brahms' Quartet in A minor are examples of great music but not great works of their own *metier*. The viola part is a problem in both cases. At one place in Debussy's second movement, the music and the medium are at loggerheads because the passage is inspired by keyboard technique. Brahms' problematic viola part is so awkwardly conceived that even the best violists cannot avoid leaping aggressively into the foreground. This, he stresses, is criticism on the highest level; both works happen to be great, but they are not great string quartets. The difference is important.

Here we are face to face with a fundamental creative principle: *the identity of the idea with its medium*. The composer's inner inspiration must be adapted to his outer forms of reference. Transfer a work bodily to another medium (*cf* Beethoven's own transcription of his Violin Concerto for piano and orchestra) and the principle is cruelly exposed.

On the other hand, Ravel's Concerto for the Left Hand is an unmitigated success, so much so that it gains nothing when played with two hands; in fact, it loses something. The melodic line is given to the heavy 'thumb' side of the left hand, but if one picks it out with the right, it is surprising how much less well it sounds.

There is much that is fascinating in this essay, including a re-written Mozart movement where, without altering a note within each section, the sequence has been altered to show the importance of continuity and of contrast, though in my opinion, his argument about unity in contrast is not supported by telescoping two melodies from the first and second movements of Elgar's Violin Concerto thus making them hang together so closely that they make satisfactory counterpoint. Too much adjustment in speed and key is required to make it workable and in their actual context they sound so different. The second and third movements of the First Symphony (Elgar's, of course) might have been a better illustration. Nothing could better show unity in contrast than this identical sequence of notes appearing in its two guises.

No critic, says Dr Walker, should be expected to give a judgement on all music and never on anything with which he is not in sympathy. He is always on stronger ground when defending a work from attack. He should never approach it from the offensive angle. I have approached this book from both angles, but I must not assume this makes me the perfect critic, for these final paragraphs of this third review still find me ambivalent.

To a potential purchaser my advice would be to buy unless you have to count the pennies, when, either read another review or, better still, borrow a library copy first.

You may well want to own a copy.

JOHN TOOZE

Scoring for Brass Band

By Denis Wright

New enlarged and revised edition (*John Baker*, 30s.)

It is sad but true that the brass band movement has failed to make much impression on 'serious' music and musicians in spite of the enthusiasm and skill of its innumerable devotees. There must be thousands of bandsmen throughout the country who have brought their instrumental technique up to an astonishingly high level and who are excellent judges of tone, intonation, style and balance as between one band and another, through constant attendance at competitive festivals, yet the material they normally purvey rarely rises above a depressingly low level of 'deck-chair music.' Taste thus lags behind performance. Selections from old musical comedies, operettas and modern musicals provide staple fare, with an admixture of marches and lollypops. Dr Wright admits that slow movements should not last more than three minutes, or the audience gets restive. It is true that Grand Opera is sometimes drawn upon, and I remember once coming across a score entitled 'Ten Minutes with Richard Wagner.'

Yet some excellent original and tuneful music for brass band has been written and published during the present century by British composers of outstanding reputation and it is a great pity that bands do not break out of the rut and play more of it. Arrangements of Bach's organ fugues, as Dr Wright points out, also sound splendid on a good band. Brass bands should be large. Small ones sound puny, especially in the open air. A large brass band is an exciting and grand medium for music.

The notation, which some people find alarming, is really simple, practical and sensible. All in treble clef (except bass trombone) in order that players can change from one instrument to another without encountering notational difficulties. There are only two transpositions - B flat and E flat - but of course they operate at different levels of pitch according to the compasses of the instruments. I can assure anyone who wants to try his hand at it that he will get into the method after a few pages.

As is to be expected from his long experience in this field and his fine musicianship, Dr Wright has written a book that is extremely helpful, practical and stimulating, and his musical examples are cleverly chosen to illustrate the points he makes. Any composer who feels drawn to exploit this interesting medium (and there is plenty more exploitation to be done) will find this book, combined with printed full scores of original and arranged music, of invaluable assistance. But I am afraid that avant-garde music would only succeed in drawing forth picturesque comment from the miners and factory workers who make up the personnel of most of our bands.

For the record, the publisher claims that this book is 'the only "tutor" in existence dealing exclusively with its subject.' Actually Boosey and Hawkes published 'The Brass Band' by H. C. Hind in 1934, thus beating Dr Wright's original edition of 1935 by a short head.

GORDON JACOB

Harmony and Musical Effect, Book 1, Part 1

By Paul H. Davis

(*Barrie and Rockliff*)

It is a brave man who writes a new harmony book when such distinguished composers as Schoenberg and Hindemith have preceded him, not to mention Morris and Andrews,

Kitson, Prout and many others. Mr Davis is to be congratulated therefore on producing a book whose approach is new and useful. It is the result of his work with the Junior Exhibitors at Trinity College of Music in his student days when he discovered that with judicious guidance, children of ten upwards could produce considered pieces without given parts.

This is the first book of a series and is based on a study of the evolution of musical composition from about 1700, and is intended to lead the student on to the complexities of present day musical techniques by practical acquaintance with them. It deals with basic components of music, such as sharpness and flatness within a key, triads, appoggiaturas, ground-bass, six-four chords, suspensions, and chords of the seventh in a simple, direct way. Although the aim is to ask the student to write his own examples without recourse to a given part, Mr Davis feels that this is difficult in the early stages, and has written basses and tunes to be dealt with according to the demands of each chapter.

The most attractive aspect of the book is the exhortation to experiment at the piano so that the student relates the look and the sound of the music he writes. This is surely a view which will find favour. Students do not always 'hear' their work as well as their teachers, and it is useless in such cases to suggest improvements in a student's work unless he hears them (literally) there and then.

Some of Mr Davis' points are disputable. He uses the word 'cambiata' to mean 'accented passing-note'; this might be confused with the more precise meaning of 'nota cambiata.' The figuring for cadential six-four is introduced (p. 39) without previous reference to the meaning of such figures, although he does clarify this matter later in the book. Exposed fifths (ex. 2, p. 45) are not recommended at this stage, but on p. 46, ex. 1 he gives such an example as one to be admitted. He suggests that the term 'deceptive cadence' be substituted for 'interrupted cadence' but his reason is not convincing. The term 'interrupted cadence' is well understood and seems to serve its purpose. On p. 77 he says: 'The dissonance must always occur on a strong beat in the bar . . .' But must it? In the sarabande a five-four frequently resolves on to a five-three on the second or third beat of the bar, a most attractive feature of the sarabande. It is a pity that the author's own examples could not have been more musical. It is surely possible to illustrate points either with real music or with slightly more subtle workings. Examples of quality would do much to encourage similar efforts from students. None of the examples is phrased, although some have expression marks.

These, however, are minor irritations. The book can be recommended.

A modest list of books for further reading is suggested, and some music by Bach and Handel which would be useful to students at this stage of learning harmony.

PHILIP WILKINSON

Music for Young Pianists

By Ian Lake

(Chappell, 3 books 5s each)

Revision of teaching methods is continuous and inevitable. Nowhere is there more activity than in the 'first steps' of succeeding generations of didactics. Schumann writes his 'Album for the Young', a fairly precocious generation they were too. Tchaikowsky is more consistently bound to an even standard of suitable difficulty. Earlier, Czerny had provided a perfect introduction to pianism in four large volumes prefaced with commands for four lessons per week with the tutor himself and in addition, five supervised daily hours of practice. Superb method for the children of Rothschild or Baring, but Mr Lake would almost certainly regard it as extravagant, judging by the economy and distillation of essentials in his 'Music for young pianists.' Tarrasch, the chess champion and teacher of genius broke new ground by introducing the beginner to what could be done, *not* with a full board of pieces, but with a King and one piece only so that potentials of each piece became evident from the outset. So Mr Lake uses a finger and thumb in each hand only at first, adding another finger as he proceeds. In this way a sense of achievement comes early and finger skills are highlighted. Grammar of music is almost self-evident and any needful supplementing comes at the end of each volume. Ability in composing is fostered already by the

fifth page where the pupil is given a random choice of bars in a *montage* on the page that will make some scores of Stockhausen look fairly familiar in the musical future. This encouragement to compose is very intelligently yet unobtrusively planned and basic fingering for scales is learnt before the word is mentioned. In fact — a very useful set of books with attractive compositions in a pleasing modern idiom.

CORNELIUS FISHER

Obituary

EDWIN BENBOW

1904—1967

Charles Edwin Benbow was born at St Leonards-on-Sea on October 11 1904 and came to the College in September 1922 on an Open Scholarship which he had won in the summer of that year. His teachers were Harold Samuel for piano, his principal study, and Armstrong Gibbs, Gustav Holst and R. O. Morris for composition. For a time he also took conducting with Malcolm Sargent. As a child he had lessons from Horace Kesteven; subsequently, on the advice of Sir Hubert Parry who heard him play, his parents sent him as a boarder to St Pauls, where the encouragement and special facilities extended to outstandingly musical boys gave him many opportunities to develop his gifts and perform at School Concerts.

His career at College was very successful. In 1924 he won the Dannreuther Prize, in 1925 the Hopkinson Gold Medal and in 1926 both the Ernest Farrar Prize for composition and the Chappell Gold Medal for piano. His Scholarship came to an end in July 1926, but it was not long before he was back again on an invitation from Sir Hugh Allen to join the teaching staff, which he did in September 1929.

In the meantime he had married in 1928 a fellow-student, Janet Powell, a pupil of Dan Price, who recalls that their first meeting occurred at the instigation of Sir Hugh, who thought she would be the right person to sing some songs that Edwin had just composed. Their son, Colin, for a short time a member of Junior College in its early days, now has a fine teaching post in Bermuda, where he lives with his wife and family.

After the outbreak of war in 1939 he first worked for a time at the Foreign Office. Later he sat for and obtained a commission in the R.N.V.R. but returned to the Foreign Office for a further period before re-entering College in 1945. From that time he remained uninterruptedly on the teaching staff until his sudden illness at the beginning of the Easter Term. He died in hospital on February 9 and was cremated at Golders Green on February 16.

As a student I was two years senior to Edwin, but being also a pupil of Harold Samuel we soon became friends. Those were still the days of shared lessons—three pupils to the hour, twice a week—and we often listened to each other's performances. His playing made an immediate impression and I remember feeling envious of his easy and apparently effortless technique. Later on I got to know him even better when we worked together as a two-piano team in the Ballet Rambert for some seasons at the Birmingham Repertory Theatre during the thirties. He was wonderful to work with. A lot of the music we had to play was not properly arranged and we had to work it out as we went along, but his quick musicianship and vital playing made it all so easy and enjoyable.

He composed a great deal throughout his life—mostly short pieces for piano, many of which were published. These show beautiful craftsmanship always, and a genuine feeling for the instrument, but seem sometimes to lack a really individual musical style. He himself thought highly of his more ambitious pieces, such as the *Elegy* written in memory of the war, and the *Rhapsody*, published only a year or so before he died, but I feel personally that his shorter and more lyrical pieces, like the *Sunlit Strand*, published by the Associated Board, are really the most successful.

Mention must also be made of his fine work for the Union over a number of years, and his splendid editorship of the *College Magazine* from 1953 until 1959 culminating in the outstanding Vaughan Williams Memorial number, of which he was justifiably proud. He had taken endless pains to make it as representative as possible of every



EDWIN BENBOW

1904 — 1967

side of that great and much-loved figure, and was rewarded by a demand for it from admirers of V.W. in all parts of the world far larger than he had ever anticipated.

In some ways his was not an easy nature, and as he grew older he seemed to find it increasingly difficult to adjust himself to the changes that are bound to occur as each generation succeeds the previous one. To his younger colleagues he may sometimes have appeared bitter and to have what is called 'a chip on the shoulder', but to those of us who were his contemporaries, like Kendall Taylor, Henry Bronkhurst and myself, it was always easy to find the old Edwin that lay so very near the surface—the Edwin

with a delightful sense of humour, who was capable of so many generous and genuine acts of friendship. Fortunately the last few years of his teaching career were greatly cheered and rewarded by the achievements of his gifted pupil Peter Hampshire. Through his winning of the Dannreuther Prize in 1965 and the Chappell Gold Medal in 1966 Edwin was able to recapture and live again in retrospect his own past years of promise and success.

ANGUS MORRISON

'A deeply sensitive musician, he had outstanding gifts as a pianist and composer. Those of us who heard his performances on the concert platform were conscious of a high talent and artistic integrity. With regard to his teaching, he freely gave of his mature experience and he had the happy knack of inspiring his students, who had the good fortune to be under him, in a way that clearly showed his sense of responsibility and high standard of performance. He possessed a quiet wit that was exemplified in his amusing caricatures of celebrities—never malicious, but portrayed with insight and perception.

'His editorship of the *College Magazine* was marked by his polished prose and literary distinction, combined with a lively intelligence that clearly indicated a very civilized mind.

'We mourn the loss of a very highly esteemed colleague. He will be long remembered with affection by all who knew him.'

Excerpt from a tribute by Henry Bronkhurst, quoted by the Director, April 24 1967.

The photograph of Edwin Benbow was taken in his room at College in December last by one of his pupils, Althea Vardanian.

OLIVE BLOOM

1884 -1967

'An unforgettable memory of those Concerts is that of Olive Bloom playing the Brahms Bb major Concerto. It was the first time I had heard a woman pianist who could pour forth such a wealth of lovely tone, with never a trace of hardness.' (Harold Rhodes, in the *RCM Magazine*, Christmas Term, 1954, writing about 'The RCM of 50 years ago.')

This tribute appeared in the same magazine that announced Olive's retirement from the Professorial staff. In the following issue, Edwin Benbow wrote that Olive had 'only just returned from a tour of New Zealand with her husband Herbert Kinsey—and what a truly devoted couple they are.' '... we all felt rejuvenated after she had been to see us at College the opening day of this term. My long chat with her then served only to belie the facts, which are, indubitably, that this young lady was born in Edinburgh on July 3, 1884.

'Olive Bloom came to College when she was sixteen, winning an Open Piano Scholarship the next year. This she held from 1901 till 1905, being concurrently Morley Scholar in the two latter years. She gained her ARCM in 1905. Her calibre as a pianist, even in those student days, can be judged from the fact that people who heard it speak to this day of her extraordinarily fine performance, under Sir Charles Stanford, of the Brahms Bb Concerto—on March 24, 1905, to be exact. She also studied at the Brussels Conservatoire and hers was soon a well-known name among pianists; it has remained a highly respected one to this day.

'Miss Bloom became a Professor here at College in September, 1942, and retired in July of last year; but no one with her perennial youth can ever be contemplated as in retirement. We say to her farewell and au revoir—but not goodbye.'

Those who knew Herbert and Olive, and all who did could only admire and love them both, were greatly saddened at the news of Herbert's death last year and the great loss that Olive suffered. The separation was not to be for long, however, but while we mourn the loss of two of the finest people, whose lives were so much part of the College and of whose lives College was so much a part, we cannot but be glad to have seen and known their happiness in travel, in their work in College and in all their musical activities, and in each other.

DEATHS

Hall: Leonard Duncan, of Kenilworth, C.P., S. Africa, in August, 1966.

Benbow: Edwin, on February 9 (aged 62).

Bloom: Olive (Mrs Herbert Kinsey), on February 19 (aged 82).

Pywell: Ellen Louisa, on March 1 (aged 85).

Friskin: James on March 16 (aged 81).

BIRTHS

Franeke: to Donald* and Margaret*, on February 14, a son, Gerard William Bruce.

Walker: to Anthony and Margaret* (Conway) on April 10, a daughter, Frances Margaret.

MARRIAGES

Little Cockman: Richard Little to Carolyn D. Cockman* on April 15, in Nakuru, Kenya.

*Royal Collegian

'... NOT WITHOUT HONOUR ...'

'String Quartet 1964' by Philip Cannon, which in 1965 won the 'Grand Prix' and the 'Prix de la Critique' at the Huitieme Concours International de Composition Musicale in Paris, is being published by an American publisher. On June 19 it will be performed and broadcast by the Parvenin Quartet, who gave the first performance in Paris in 1965, at a public invitation concert given by the French Radio (O.R.T.F.).

Scholarships

RCM FOUNDATION SCHOLARSHIPS

The following Awards take effect from September, 1967:

Anthony Adkins	Piano	Harrow
Clive Baker	Trumpet	Billerica
Roger Brooks	Organ	Worcester
David Chatwin	Bassoon	Birmingham
*Richard Coward	Organ	London
John Crawford	Violin	Sheffield
Behram Dastur	Piano	London
Michael Follis	Singing	Lichfield
Russell Hayward	Horn	Harrogate
Trevor Herbert	Trombone	Treorchy
Ian Hooker	Piano	Pinner
Jennifer Hudson	Trumpet	Derby
Christine Hume	Flute	Bournemouth
Nicholas Logie	Viola	Cambridge
*A. David McBride	Composition	Woodford Green
Barbara McGregor	Clarinet	Leicester
Patricia Parker	Singing	Reading
Simon Rowland-Jones	Viola	Ramsey
Howard Shelley	Piano	London
Lorraine Webber	Singing	Sherborne
*Geoffrey Westley	Flute	Chislehurst
Peter Wild	Piano	Weymouth
*Thomas Dodd	Proxime Accesserunt	
To Ting Hoi	Piano	
	Piano	Sutton
		Mauritius

RCO Pitcher Scholarship

*Robert Langston

*RCM Junior Department.

Concerts

RECITAL

Visiting Artists

JOHN HSU

(Gamba)

LAYTON RING

(Harpsichord)

February 17

Sonata in A minor

Suite no 3 in D minor

Sonata for Viola da Gamba and Harpsichord (for John Hsu, 1964)

Prelude et Couplets des Folies d'Espagne

Telemann

Caix d'Hervelois

Paul Chikara

Marin Marais

Opera Workshop

March 21

MIME

'THE CROQUET PARTY'

A Mime Play by Margaret Rubel

Music by W. Aldteufel

The Hostess
The Host
The Expert Player
The Colonel
The Curate
His Fiancee
The Duchess
Her Little Girl
The Nervous Young Man

Pamela Stamp (3rd year)
Geoffrey Bennett (2nd year)
Dorothy Shaw (2nd year)
Alan Marchant (2nd year)
Graham Ball (3rd year)
Jane Plant (2nd year)
Marian Mead (2nd year)
Rosalind Roberts (2nd year)
John Coles (2nd year)

Pianist Robin Barker
Produced by Margaret Rubel

OPERA

A Scene from 'Falstaff' (Verdi)

Fenton
Nanetta
Mistress Ford
Mistress Page
Mistress Quickly

Keith McDonald (1st year)
Josephine Darnell (1st year)
Ruth Hamilton Smith (1st year)
Yvonne Fuller (1st year)
Marjorie Somerville (1st year)

Pianist Robin Stapleton (1st year)
Conducted by Michael Lankester (4th year)

DRAMA

A Scene from 'The Cocktail Party' (T. S. Eliot)

Edward Chamberlayne
Lavina Chamberlayne

John Coles
Dorothy Shaw

OPERETTA

'THE TWO BOUQUETS'

by Eleanor and Herbert Farjeon

Music arranged by Ernest Irving

Conducted by Richard Austin

Characters

Mr Gill
Mrs Gill
Edward Gill
Kate Gill
Laura Rivers
Julian Bromley
Albert Porter
Patty Moss
George
Bella Manchester
The Rosy Sisters
Maid

Graham Ball
Marian Mead
Neil Jenkins
Rosalind Roberts
Pamela Stamp
Geoffrey Bennett
Alan Marchant
Jane Plant
Paul Hudson
Sandra Wilkes
Elizabeth Long
Elizabeth Thornton
Andree Back

Pianist Celia Harper
Producer of Opera Eric Shilling
Producers of Drama Joyce Wodeman (The Two Bouquets)
Pamela Alan (The Cocktail Party)
Mime Margaret Rubel
Production Manager Pauline Elliott
Stage Manager Peggy Taylor
Assistant Stage Managers Kenneth White, Christopher Ziranek
Costumes and Scenery Royal College of Music Opera Wardrobe and Scene Dock
Scene Painter Yvonne Fuller
Wigs by Bert
For the Royal College of Music Opera School:
Director of Opera Richard Austin
Resident Producers Dennis Arundell, Eric Shilling, Joyce Wodeman, Pamela Alan
Music Staff David Tod Boyd
Secretary Shirley Hall
(The numbers in brackets refer to the years in the Opera School)

NEW POLYPHONIC CHOIR

February 16

Music for the Funeral of Queen Mary (1695), for Chorus and Brass Purcell

Conductor Michael Lankester
This performance dedicated to the memory of
EDWIN BENBOW
Scholar 1922-1926; Professor 1929-1967

Four-part chorus (Alleluia) Randall Thompson

Final Choruses from 'The Peaceable Kingdom':
Have ye not known? } Randall Thompson
Ye shall have a song }

Hymn to St Cecilia, for five-part chorus Benjamin Britten
Conductor Michael Lankester

Four Motets for Chorus and Continuo:

Lactentur coeli
Verbum caro factum est
Exsurge, Domine
Dextera Domini

Leo Preger

Symphonia Sacra for eight-part Chorus:

Intonazione, Tono XI
Jubilate Deo, for Chorus and Brass

Gabrichi

Conductor G. Wallace Woodworth

Choral Concerts

March 1 REQUIEM

Verdi

The Choral Class, Soloists and Orchestra

Soloists: Carol Daniel, Doreen Walker (Scholar), Paul Wade (Scholar), Graham Ball (Scholar), Oriel Sutherland (Scholar), Angela Beale (Scholar), Roger Covey-Crump, Della Jones (Scholar), Doreen Cryer, Alan Marchant, Thomas Allen, Tessa Coates, Martyn Hill, Brian Rayner Cook, Sandra Wilkes, Anne Collins, Patricia Sabin, Ruth Hamilton-Smith, Caroline Churchill

Conductor John Russell

Leader Anne Parkin (Scholar)

Orchestral Concerts

FIRST ORCHESTRA

February 2

Tone Poem, 'Don Juan'

Concerto for Cello and Orchestra

Catherine Funnis (Scholar)

Stravinsky
William Walton

Symphony no 1 in E flat

Conductor Vernon Handley
Leader John Reid

Bax

March 23

Fugal Overture

Piano Concerto no 2 in B flat, op 83

Dennis Lee (Associated Board Scholar)

Holst
Brahms

Symphony no 2 in B minor

Conductor Vernon Handley
Leader John Reid

Borodin

CHAMBER ORCHESTRA

March 17

Overture, I a Scala di Seta

Concerto for Piano and Orchestra in D minor, K.466

John Owings

Rossini
Mozart

Pulcinella Suite

Symphony no 7 in A

Conductor Harvey Phillips
Leader Anne Parkin (Scholar)

Stravinsky

Beethoven

SECOND ORCHESTRA

January 31

Symphony no 4 in E flat

Concerto no 2 in E flat for Clarinet and Orchestra

Michael Harris (Scholar)

Berwald
Weber

Conductor Graham Bond

Cavatina from 'I Vespri Siciliani' (O tu, Palermo)

Bass Paul Hudson (Scholar)

Verdi

Three Movements from 'The Planets':

Mars
Venus
Jupiter

Conductor Harvey Phillips
Leader Benedict Cruft

Holst

March 14

Anthem and Partsong for Women's Voices:

The Lord is my shepherd
The cloud-capp'd towers

Schubert
Vaughan Williams
(arr. D. Guest)

Students from Queen Alexandra's House

Conductor Richard Latham

This performance dedicated to the memory of

CHARIS FRY

Principal of Queen Alexandra's House 1950-1966

Symphony no 1 in C minor

Concerto for Violin and Orchestra in G major, K.216

Christine Read

Brahms
Mozart

Tone Poem, 'Macbeth'

Conductor Harvey Phillips
Leader Levon Chilingirian (Scholar)

Strauss

THIRD ORCHESTRA
with Student Conductors
March 9

Little Suite no 1	Conductor Colin Metters	Malcolm Arnold
Symphony no 1 in C major	Conductors Roger Vignoles, Lawrence Casserley Philip Taylor, Malcolm Fox	Beethoven
Little Suite no 2	Conductor Malcolm Smith	Malcolm Arnold
Concerto for Cello and Orchestra in C major	Jane Hyland (Scholar)	Haydn
Festival Overture	Conductors Michael Lankester, Brian Rayner Cook Conductor Christopher Herrick Leader Levon Chilingirian (Scholar)	Shostakovich

Recitals

February 7

ELIZABETH STALKER (Scholar)
(Violin)

DENNIS LEE (Associated Board Scholar)
(Piano)

HILARY MACNAMARA
(Piano)

Sonata for Violin and Piano in A major op 47 (the Kreutzer)		Beethoven
Preludes for Piano, Book 2:		
Brouillards	}	
Feuilles mortes		
La puerta de Viro		
Les fees sont d'exquises danseuses		
Bruyères		
General Lavine eccentric		
La terrasse des audiences du clair de lune		
Ondine		
Hommage a S. Pickwick Esq. P.P.M.P.C.		
Canope		
Les tierces alternees		
Feux d'artifice		Debussy

February 21

JULIA CLOAD (Exhibitioner)
(Piano)

MARTYN HILL
(Tenor)

HELEN BARKER
(Accompanist)

Piano Sonata in A major, op 101		Beethoven
Eight Songs for Tenor and Piano, op 6		Schubert
Four Pieces for Piano:		
Mazurka in A minor, op 17, no 4	}	
Mazurka in G sharp minor, op 33, no 1		Chopin
Mazurka in C sharp minor, op 50, no 3		
Mephisto Waltz no 1		Liszt

Chamber Concerts

January 10

String Quartet in D major, op 71, no 2	Christine Read, Nicholas Darby, Judith Swan, Angela Hardie (Scholar)	Haydn
Quintet for Piano and Strings in A major (The Trout)	Elizabeth Stalker (Scholar), Donald McVay (Scholar), Catherine Finnis (Scholar), Adrian Biggs	Schubert
String Quartet	Piano Dennis Lee (Associated Board Scholar) Levon Chilingirian (Scholar), Andrew Orton (Scholar), Donald McVay (Scholar), Catherine Finnis (Scholar)	Debussy

February 14

Sonata for Flute and Piano	Celia Chambers Clifford Benson	Poulenc
'Fêtes Galantes', Book 2, for Mezzo-Soprano and Piano	Eiko Nakamura Accompanist Bryn Turley (Associated Board Scholar)	Debussy
Two Pieces for Violin:		
Adagio in G minor for Violin Solo		Bach
Four Tonadillas for Violin and Piano	SANTIAGO BRAVO (Scholar) Accompanist Roger Vignoles	Granados-Brosa
Two Preludes and Fugues for Piano, op. 87:		
No 3 in G major }		
No 6 in B minor }		Shostakovich
Seven Sonnets of Michelangelo for Tenor and Piano	Dennis Sommers	
	Neil Jenkins	Britten
	Accompanist Kathron Sturrock	
Le Tombeau de Ravel, for Clarinet and Piano	Julian Farrell Ian Brown	Arthur Benjamin

Informal Concerts

January 11			
Concert Variations for Organ	David Smith	Bonnet	
Sonata for Piano in D major, K.284	Robin Stapleton (Scholar)	Mozart	
Three Songs for Soprano and Piano: Allerseelen } Standchen } Zueignung }	Marian Mead Accompanist Lionel Friend	Strauss	
Hungarian Rhapsody no 12 for Piano	Richard Simm	Liszt	
Two Pieces for Organ: Fugue (Sonata on the 94th Psalm) Dieu parmi nous (La Nativité du Seigneur)	David Patrick	Reubke Messiaen	
January 18			
Three Songs for Soprano and Piano: O ravishing delight O peace, thou fairest child of heaven } The soldier tired }	Sandra Wilkes Accompanist Wendy Smith	Arne	
Trio for Clarinet, Cello and Piano, op 114	Clarinet David Tremieer Cello Catherine Finnis (Scholar) Piano Colin Howard	Brahms	
Three Songs for Mezzo-Soprano and Piano: Im Frühling } Nimmersatte Liebe } (Mörke) Storchenbotschaft }	Fiko Nakamura Accompanist Bryn Turley (Associated Board Scholar)	Wolf	
'Estampes', for Piano	Anne Smillie	Debussy	
January 25			
Violin Concerto no 1 in D major	Iain Mackinnon Accompanist Peter Hampshire (Scholar)	Paganini	
Sieben frühe Lieder	Alison Foster Accompanist Roger Vignoles	Berg	
Trio for Violin, Horn and Piano, op 40	Violin Christine Read Horn Antoinette Mills Piano Susan Milan	Brahms	
February 1			
Two Pieces for Piano: Intermezzo in D flat, op 117, no 2 } Rhapsody in B minor, op 79, no 1 }	Rosalind Ninnes	Brahms	
Sonatina for Clarinet and Piano	Pamela Torrance (Scholar) Bryn Turley (Associated Board Scholar)	Malcolm Arnold	
Vier ernste Gesänge	Contralto Doreen Cryer Accompanist Helen Barker	Brahms	
February 15			
Sonata for Violin and Piano in B flat, K.378	Yvonne Wooldridge Heather Rowe	Mozart	
Three Songs for Mezzo-Soprano and Piano: Liebestreu } Wie Melodien zieht es mir } Von ewiger Liebe }	Tessa Coates Accompanist Madeleine Whitelaw	Brahms	
Sonata for Cello and Piano	Anthony Sayer Glyn Banfield	Samuel Barber	
The Pigeon Song from 'Pastorale'	Mezzo-Soprano Patricia Sabin Flute Joanna Shepherd Piano Carole Harris	Arthur Bliss	
Wind Quintet	Flute Jennifer Fitzjohn Oboe Barry Davies Clarinet Jennifer Hill (Scholar) Bassoon Stanley Chalmers Horn Antoinette Mills	P. Racine Fricker	

February 22
Harpichord Concert

Two Pieces:			
Toccata XII			
Lamentation on the death of King Ferdinand III (1657)			Froberger
	Trevor Pinnock (Scholar)		
Two Pieces:			
Variations on 'Jone come kiss me nowe'			John Tomkins
Air and Variations ('Harmonious Blacksmith')			Handel
	Christopher Herrick		
'The Blessed Virgin's Expostulation'			Purcell
	Soprano Carol Daniel		
	Harpichord Michael Lankester		
	Cello Dietrich Bethge		
Partita no 4 in D major			Bach
	Elisabeth Lightoller		
Elegy for Counter-Tenor, Cello and Harpichord			Peter Dickinson
	David Ross		
	Sara Pacey		
	Alan Wilson (Associated Board Scholar)		
Two Pieces:			
Aria detta 'La Fescobalda'			Fescobaldi
Sonata in A major			Paradisi
	Vivace Aria Toccata		
	Jennifer Johnson (Associated Board Scholar)		
Prelude, Arioso and Toccata			Alan Wilson
	Alan Wilson (Associated Board Scholar)		
	March 8		
Sonata for Violin and Piano in A major			Brahms
	Mark Reedman		
	Hilary Rogerson		
Three Arias for Soprano and Piano:			
Il mio bel foco			Marcello
Vergin tutto amor			Durante
Già il sole dal Gange			Scarlatti
	Della Jones (Associated Board Scholar)		
	Accompanist Joanna Cock		
Three Pieces for Clarinet and Piano:			
Caprice			Milhaud
Adagio			Wagner
Andantino—Vivace (Sonata)			Leonard Bernstein
	Malcolm McMillan		
	Marilyn Whitehead		
Three Songs for Soprano and Piano:			
Gavotte			
King David			Herbert Howells
Come Sing and Dance			
	Celia Jeffreys		
	Accompanist Hilary Rogerson		
Ballade no 2 for Piano			Liszt
	Clifford Lee		
	March 15		
Sonata no 1 in G minor for Solo Violin			Bach
	Benedict Cruft		
Piano Solo (Die Trauer-Gondel II)			Liszt
	Julian Dawson		
Three Songs of the Hebrides:			
An Eriskay love lilt			arr. M. Kennedy-Fraser
A fairy's love song			
Kishmul's Galley			
	June Shand (Scholar)		
	Accompanist Kathron Sturrock		
Sonata for Clarinet and Piano in E flat, op 102 no 2			Brahms
	John Gates		
	Roger Vignoles		

ARCM EXAMINATION—APRIL, 1967

The following are the names of successful candidates:

SECTION I. PIANOFORTE (Performing)—

Ball, Christine Lesley
Barwell, Rosemary Janet
cBennett, Katherine Helen
Bygraves, Barry Charles William
*Carey, Angela
Crocker, Roger John
cDobson, John William
Lee, William
Pin, Chou Heng
cSayer, Bryan Alfred
c*Sim, Richard John
cStone, Angela
Stubbs, Greta Mary
cSturrock, Kathron Jean MacRobin
cWaddleton, Susan
*Wilton, Andrew Howard
Young, Michael Thomas
Zinovieff, Mary Elizabeth

Whitby
Ingatestone
London
Bedford
London
Birmingham
Redhill
London
London
Hastings, New Zealand
Newcastle-on-Tyne
Hove
Shaftesbury
Chester
Bovingdon, Herts.
Hassocks
Sutton Coldfield
London

SECTION II. PIANOFORTE (Teaching)—

c*Allen, Susan Julie
 Barrowclough, James
 *Blignault, Maria Wilhelmina
 Broadbent, Peter
 cBroadway, Philip
 Brown, Jean Kathleen Gordon
 cBunting, Margaret
 *Burdett, Malcolm Bernard
 Burns, Barbara Susan
 *Caminer, Lesley Tresman
 cCharity, Andrew Geoffrey
 cChinnery, Diana Clare
 *Coleman, Susan Jane
 cCuckson, Maureen
 cCurtis, Carla Irene
 Davis, Caroline Mary
 cDawson, John Julian
 Ellison, Roger John
 cFoster, Elizabeth Jane
 c*Gambling, Linda Christine
 Gunner, Evelyn Mary Ison
 Hancock, Marjorie Elsie
 Heaton, N. Pauline
 cImmelman, Daniel Michael
 Irving, Irene Patricia
 Kinross, William McDonald
 Lawrence, Barrie Laird
 Mackie, Violet S.
 *Madin, William Hamilton
 Mair, Cynthia Elizabeth
 Matthews, Brenda Eileen
 Mellor, Judith Sheila
 Moorhouse, Hilda Christine
 Orbell, Claire Patricia
 cPauls, Cherry Willow
 Phelps, Jean Rosemary
 Poon, Florence Kwok-Ying
 Rawlins, Judith
 *†Ray, Ian Patrick
 cSemple, Elizabeth Anne Spencer
 c†Sewell, Avril Wendy
 cShepherd, Diana
 Soutar, Marjorie Elizabeth
 Spencer, Edith Sylvia
 cStapleton, Robin Harry
 Thompson, June
 cTurner, Sarah Margaret Ruth
 c†Whitehead, Marilyn Rose Anne
 c*Wiggs, Sheila Naismith
 Williams, Marilyn Ann
 Wood, George Keith
 Wragg, Beverley

Luton
 Nelson
 London
 Altrincham
 Hounslow
 Liverpool
 Bromley
 Bournemouth
 Northwood, Middx.
 London
 Windsor
 Hornchurch
 Clacton-on-Sea
 Crewe
 London
 Truro
 Worthing
 Canterbury
 Barnard Castle
 London
 Congleton
 Leyland
 London
 London
 Selkirk, Scotland
 Gravesend
 Dundee
 London
 London
 London
 Leeds
 Douglas, Isle of Man
 Sudbury, Suffolk
 Staines
 Woking
 Hong Kong
 Manchester
 Colchester
 Salisbury, Rhodesia
 Barking
 Leicester
 Invergowrie
 Brigg
 Rusper
 Glasgow
 Leamington Spa
 Gillingham
 Tadworth, Surrey
 Welwyn
 Crook Co. Durham
 Sheffield

SECTION IV. ORGAN (Performing)—
 Baker, Paul Carlton

Ontario, Canada

SECTION V. ORGAN (Teaching)—

c*Atkins, Terence Edward
 cBirchnall, Bronwen Ann
 Duffly, Terence
 cGifford, Gerald Michael
 Green, Mervyn John
 *Hamant, Geoffrey Alfred
 c*Hotton, Martin Raymond
 *Hyden, Graham
 cMahon, Arnold
 c*Toller, Marilyn Northcote

London
 London
 Liverpool
 Cambridge
 Leicester
 Burton-on-Trent
 Brentford, Middx.
 Rugeley
 London
 Northwood, Middx.

SECTION VI. STRINGS (Performing)—
Violin—

cNevrkla, Frantisek

Czechoslovakia

SECTION VII. STRINGS (Teaching)—
Violin—

cBailey, Gillian Veronica
 cBraine, Judith
 cChapman, Donna Melodie
 Ellis, Peter John Nigel
 Hodgson, David
 c*Jones, Andrew Vernon
 Little, Gillian Mary
 cWilcock, Margaret Anne
 cWilliams, Judith Lesley
Viola—
 cMabey, Lucy Valentine
 Voullaire, Patrick Marion Campbell
Violoncello—
 cGrigg, Janet Mary
 cPacey, Sara M. C.

Stoke-on-Trent
 Northfleet
 London
 Wellington, Salop
 Huddersfield
 Maidstone
 Darlington
 Pontefract, Yorks.
 Guildford
 Birmingham
 London
 Dorking
 Sheffield

SECTION IX. WOODWIND AND BRASS INSTRUMENTS (Performing)—

<i>Oboe</i> —	
†Leighton, Hilary	Cheltenham
<i>Clarinet</i> —	
cGates, John Erskine	Los Angeles, U.S.A.
cLamb, Anthony Stuart	Bournemouth
cLawson, Colin James	Batley
cLloyd, Roger Lionel	Birmingham
<i>Euphonium</i> —	
‡Morrish, Ian Wilson	Penn. Bucks.
<i>Bass Tuba</i> —	
Bowles, David Graham Alexander	Warminster

SECTION X. WOODWIND AND BRASS INSTRUMENTS (Teaching)—

<i>Flute</i> —	
Downy, Christine	Macclesfield
cShepherd, Joanna Ruth	Ithaca, New York
<i>Oboe</i> —	
Butler, Glynn Stephen	Huddersfield
cHaylor, Carolyn Anne	London
cHolt, Edmund	Cambridge
*Leathard, Rosemary Straughan	Cheltenham
cLees, Joanna Hallam	Woking
<i>Clarinet</i> —	
*Rogerson, Howard	Morley, Leeds
Collinson, Julian Carson	Huyton, Nr. Liverpool
cDavis, Patricia Ann	Hythe
cFrancis, Richard	Totton, Hants.
cMusker, Beatrix Mary	Woking
Scratchley, Thomas B.	Preston
<i>Horn</i> —	
cBrown, Dorothy Hazel	Swansea
cFleet, Myrna Kay	Bexleyheath
<i>Trumpet</i> —	
cHenderson, Diane Law	Market Harborough
Ruby, Paul Arthur	London

SECTION XI. SINGING (Performing)—

Bird, Maurice Stanley	Holland-on-Sea
Brown, Frances Elizabeth	Hove
cBurley, Toni-Sue	London
cChurchill, Caroline Susan	Haywards Heath
‡Field, Christopher William	Bromley
Field, David Leslie	Barnsley
cForrester, Oenone Jill	Poslingford, Sudbury
Hill, Anne Hazel	Dartford
Pilgrim, Jacqueline Mary	London
cVardanian, Althea Mary	Kew
Watson, Olive	Newton Abbey, N.I.

SECTION XII. SINGING (Teaching)—

cWills, Lesley Ferelyth Murray	Petersfield
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SECTION XIV. HARPSICHORD (Performing)—

*Kite, Christopher James	Ilford
cWilson, Alan John	Eastwood, Notts.

SECTION XVII. MILITARY BANDMASTERSHIP—

Siviter, Howard John	Deal
Williams, Joseph Benjamin	Kneller Hall
Yeo, Maurice George	R.A.F. Uxbridge

SECTION XIX. GUITAR (Teaching)—

*Urwin, Stanley George	Belfast
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‡Pass with Honours.

*Pass in Special Harmony paper.

†Pass in Optional Alternative Instrument.

cPresent College Student.

